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THE

# Organist's Christian Year.

## A Series of Useful Voluntaries

(ORIGINAL AND SELECTED)

Arppopriate for use on each Sunday.

Bds. 170

EDITED BY

CHARLES WILLIAM PEARCE,

MUS. D. CANTAB, F.R.C.O.

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# *Preface.*

It should ever be the aim of a Church Organist to bring his own thoughts and feelings into unison with those recommended and exemplified in the Prayer Book: by this means will he influence for good all who listen to his organ playing. It may not therefore seem presumptuous to string together in this volume a series of organ voluntaries on the same golden thread upon which Heber, Keble, Monsell, Wordsworth, Irons, Bickersteth, and others, have strung so many pearls of thought.

It is hoped that the pieces here presented may, by following the lead of the Church, assist both organists and congregations to catch the pure spirit of those sacred seasons which the music has been especially selected to illustrate and adorn. Preference has been given to music inseparably associated with words having especial reference to the Church's teaching for the day—the words of Hymns, Anthems, Lessons, or other portions of the appointed service—or to music the character of which appeared to the Editor to be thoroughly in keeping with the spirit of Keble's poem for the day in that world-renowned poet's "*Christian Year*," from which, in some cases, a brief quotation has been made, thus assisting an organist in his selection of organ voluntaries (other than the one here given) for the same day. An attempt has been made to meet the requirements of "all sorts and conditions" of organists, by selecting pieces *mostly* of an easy character, so that this book can be taken up and played from without much (if any) previous preparation.

For a more extensive list of specially selected voluntaries for every Sunday and Holy day in the Christian Year, the player is referred to the Editor's "*Organist's Directory.*" (The Vincent Music Publishing Co., Ltd., price 3/-).

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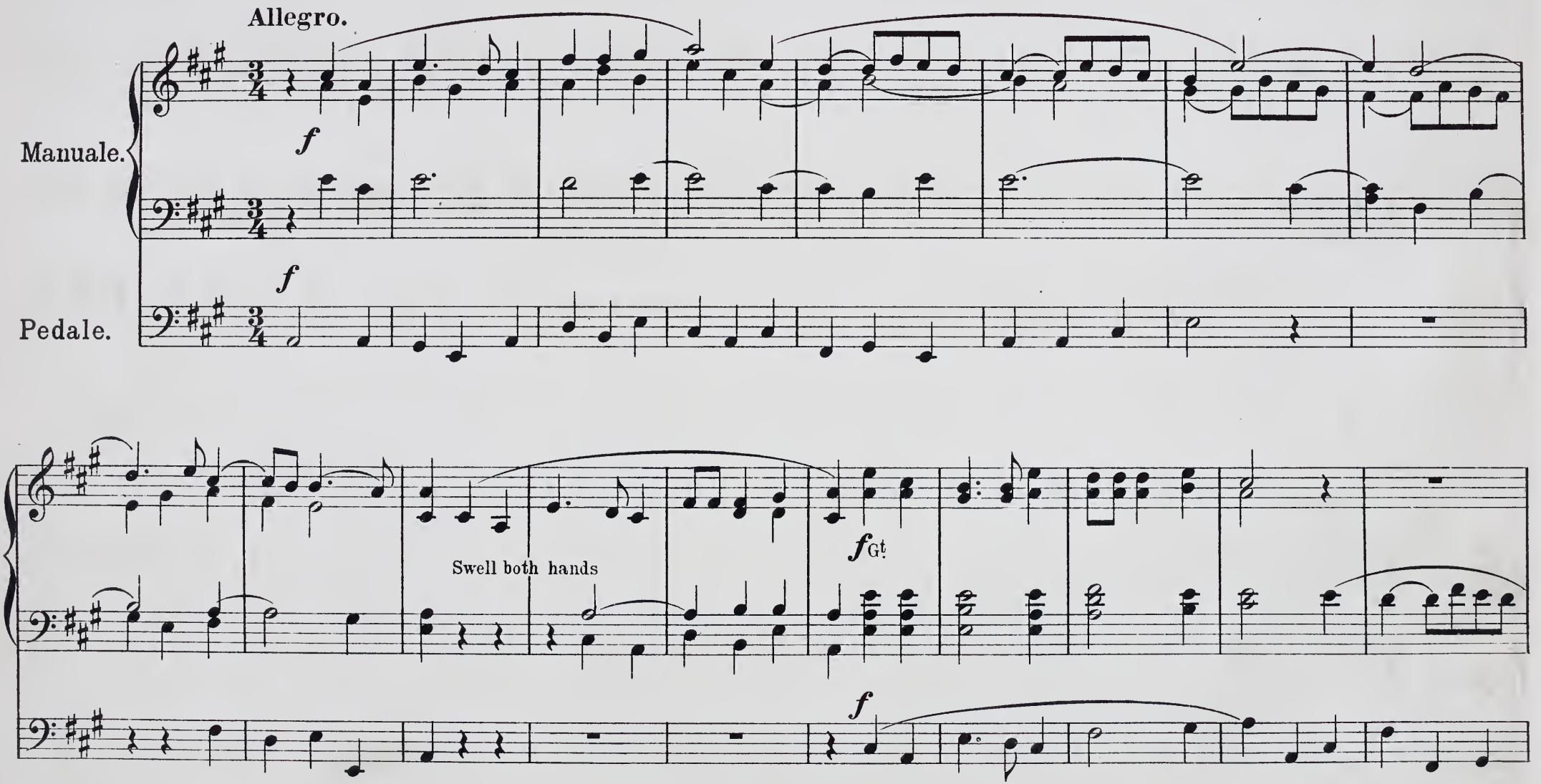
# Voluntary for the First Sunday in Advent.

**Prepare Organ:**

Great to Fifteenth with Sw. coupled.
Swell. Full.
Pedal 16 & 8 ft with Gt coupled.

Chorus. "And the glory of the Lord shall be revealed." (Messiah)

G. F. Handel.

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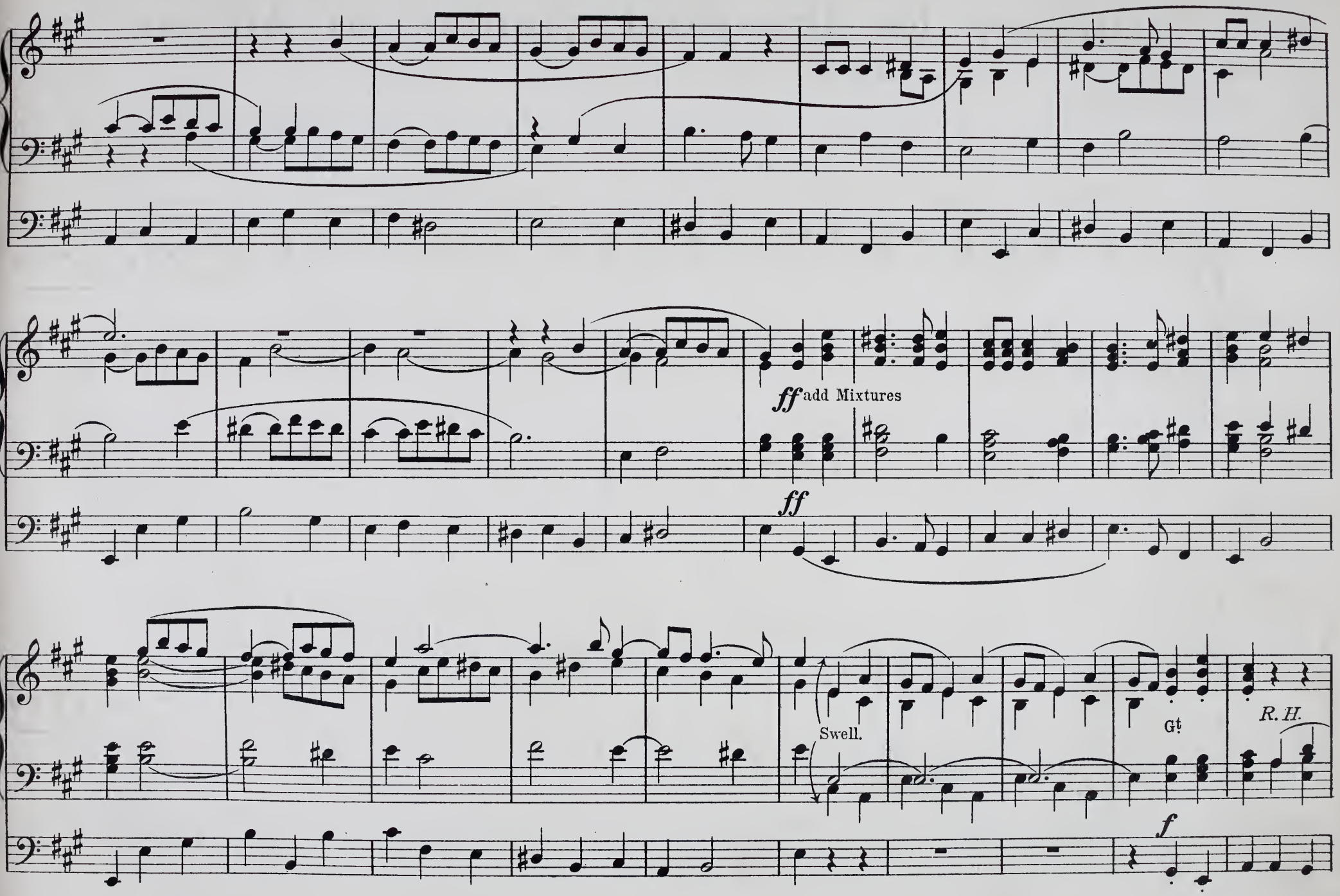
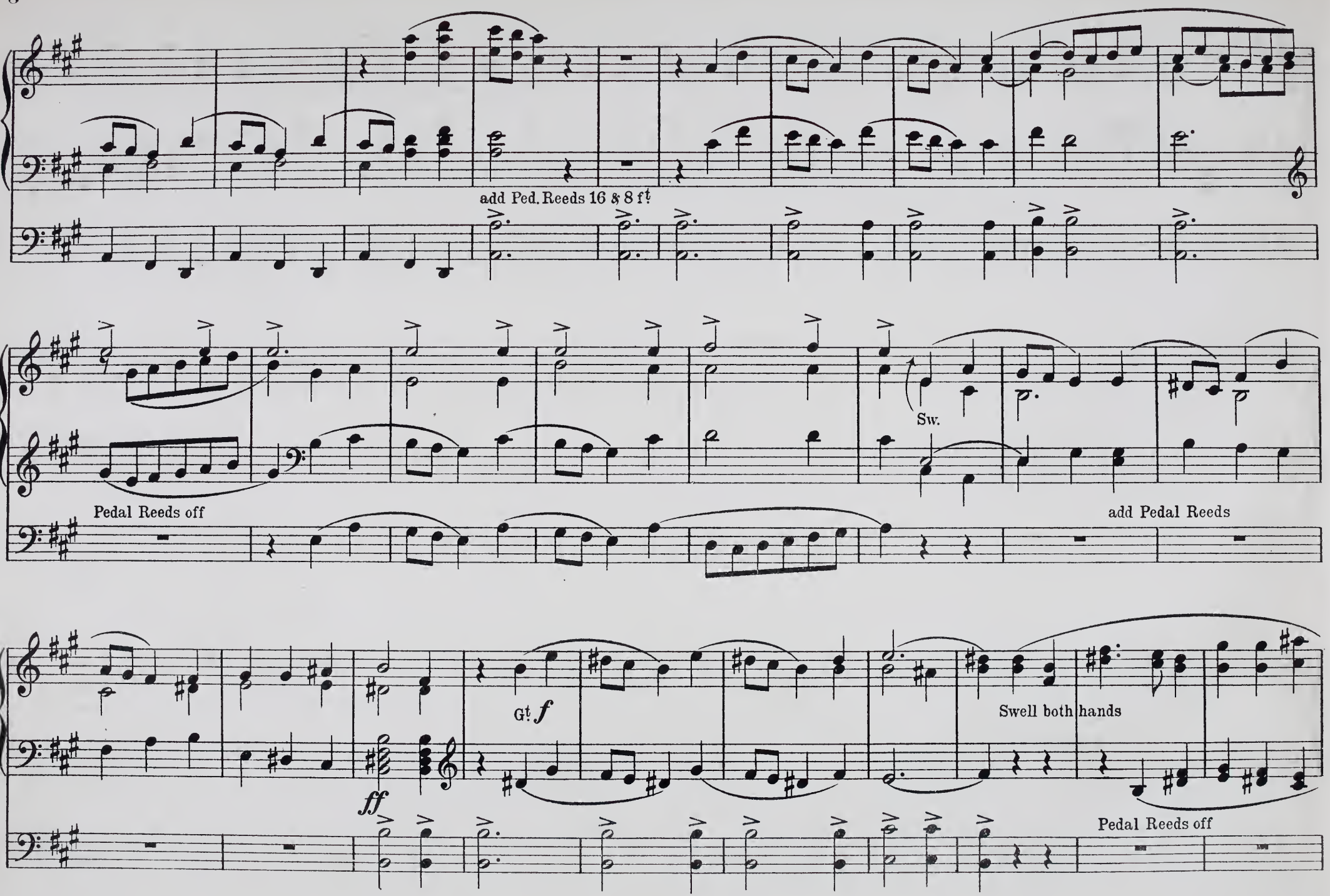
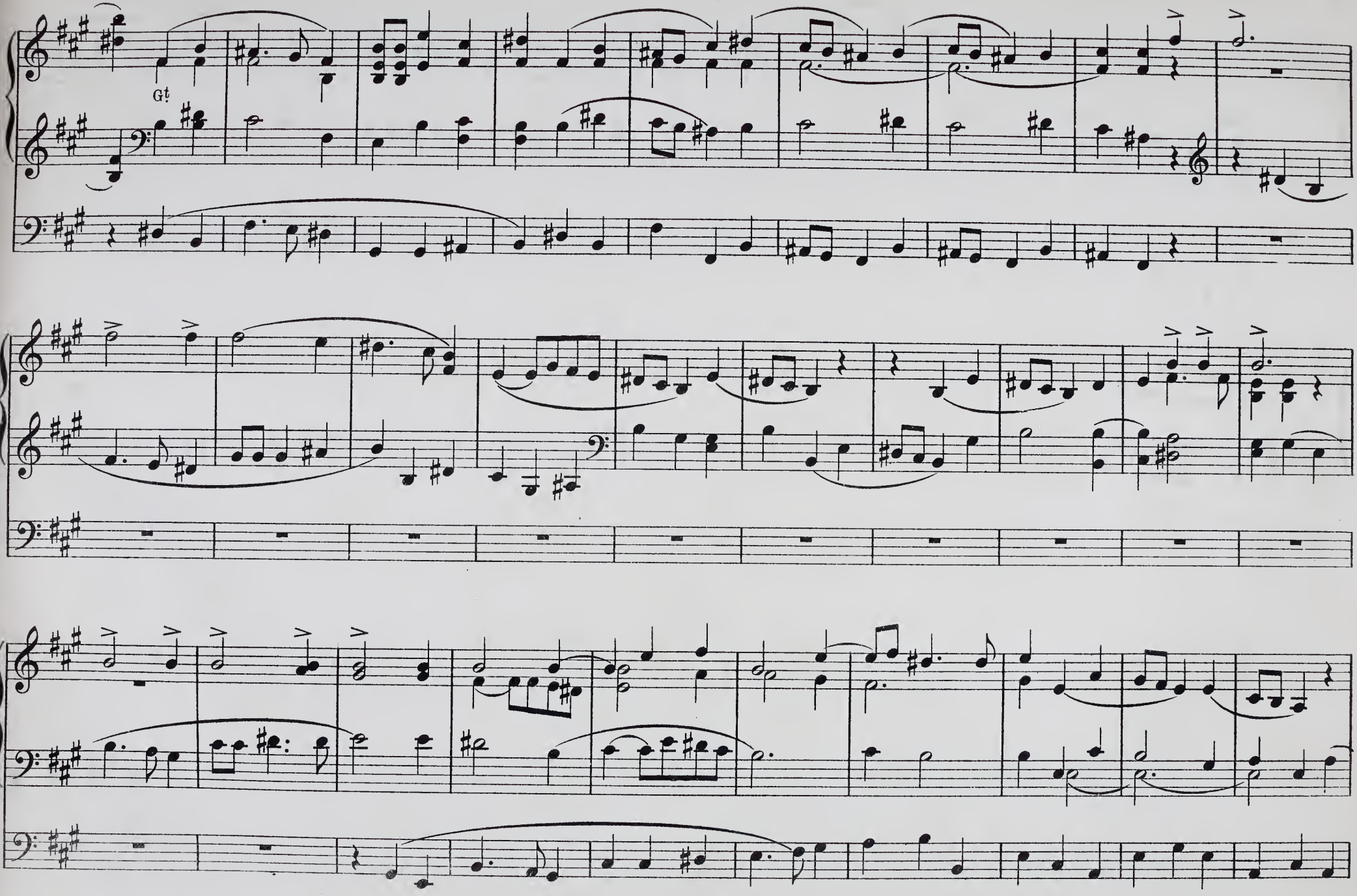
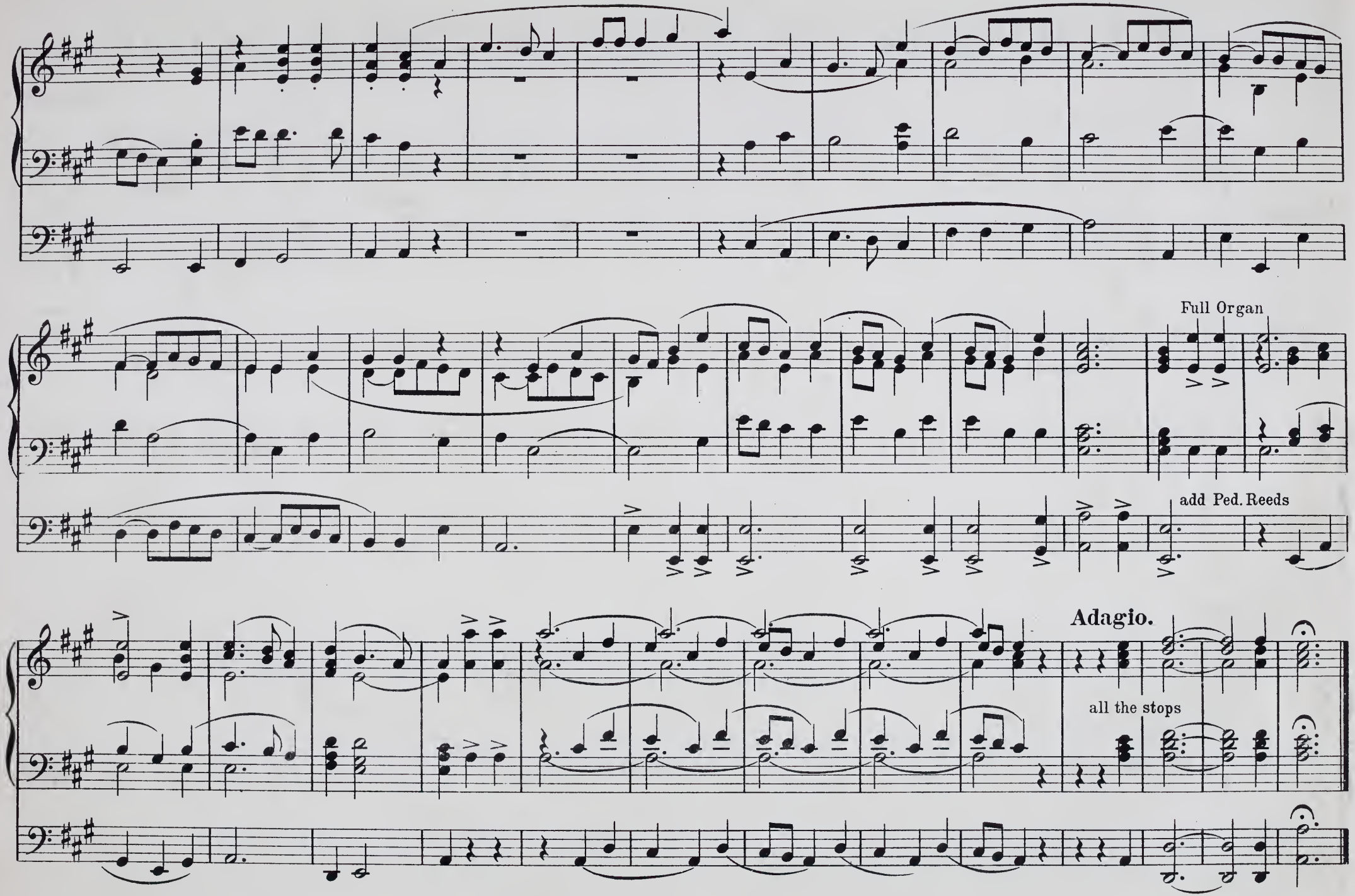

ff add Mixtures
ff
Swell.
Gt.
R. H.
f


add Ped. Reeds 16 & 8 ft
Pedal Reeds off
Sw.
add Pedal Reeds
ff
Gt f
Swell both hands
Pedal Reeds off


Gt.


Full Organ
add Ped. Reeds
Adagio.
all the stops

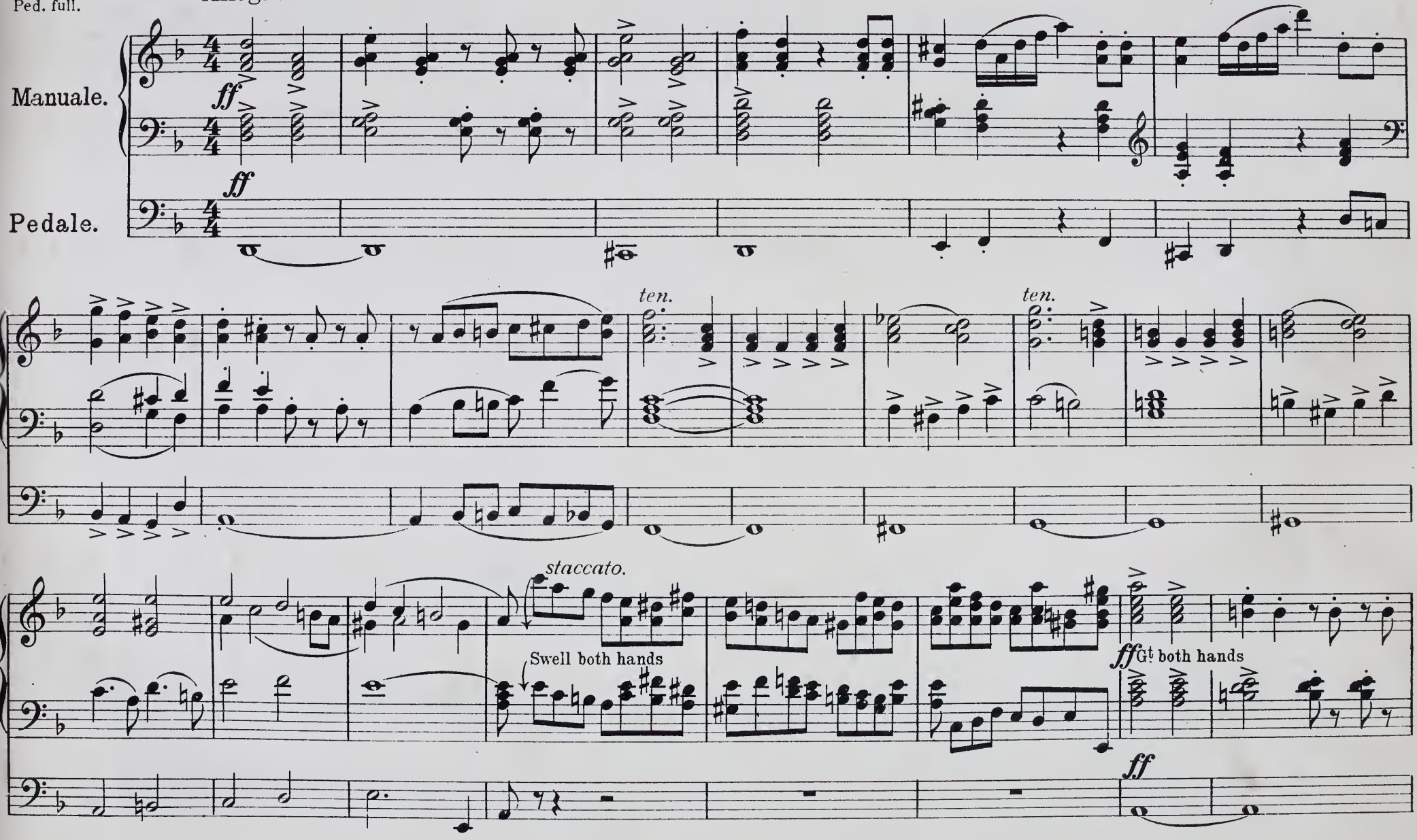
# Voluntary for the Second Sunday in Advent.

Prepare Organ:
Gt Full with Swell coupled.
Swell Full
Ped. full.

Chorus. "Dies Iræ, dies illa."
from the Requiem.

W. A. Mozart.

**Allegro assai.**

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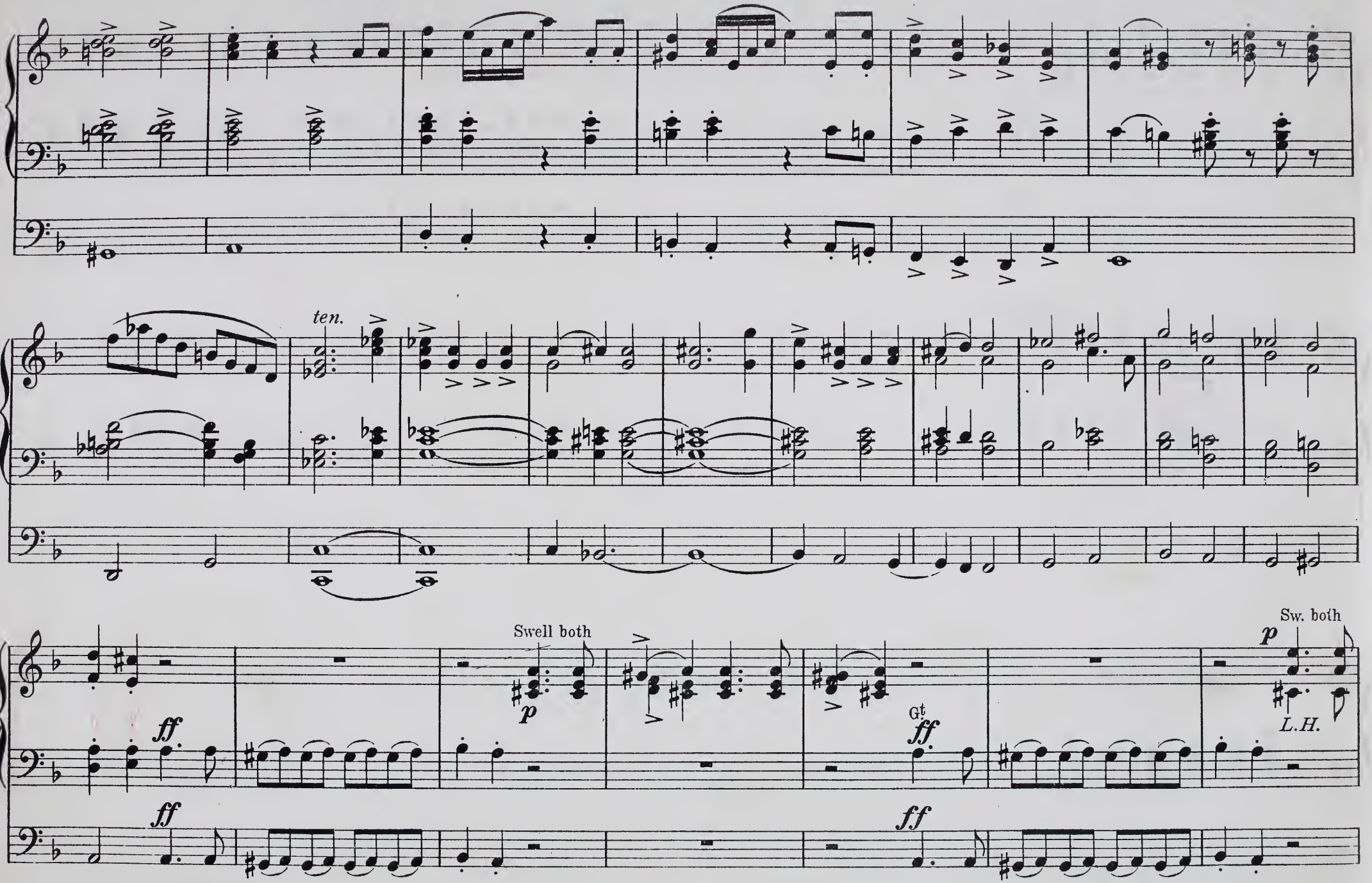
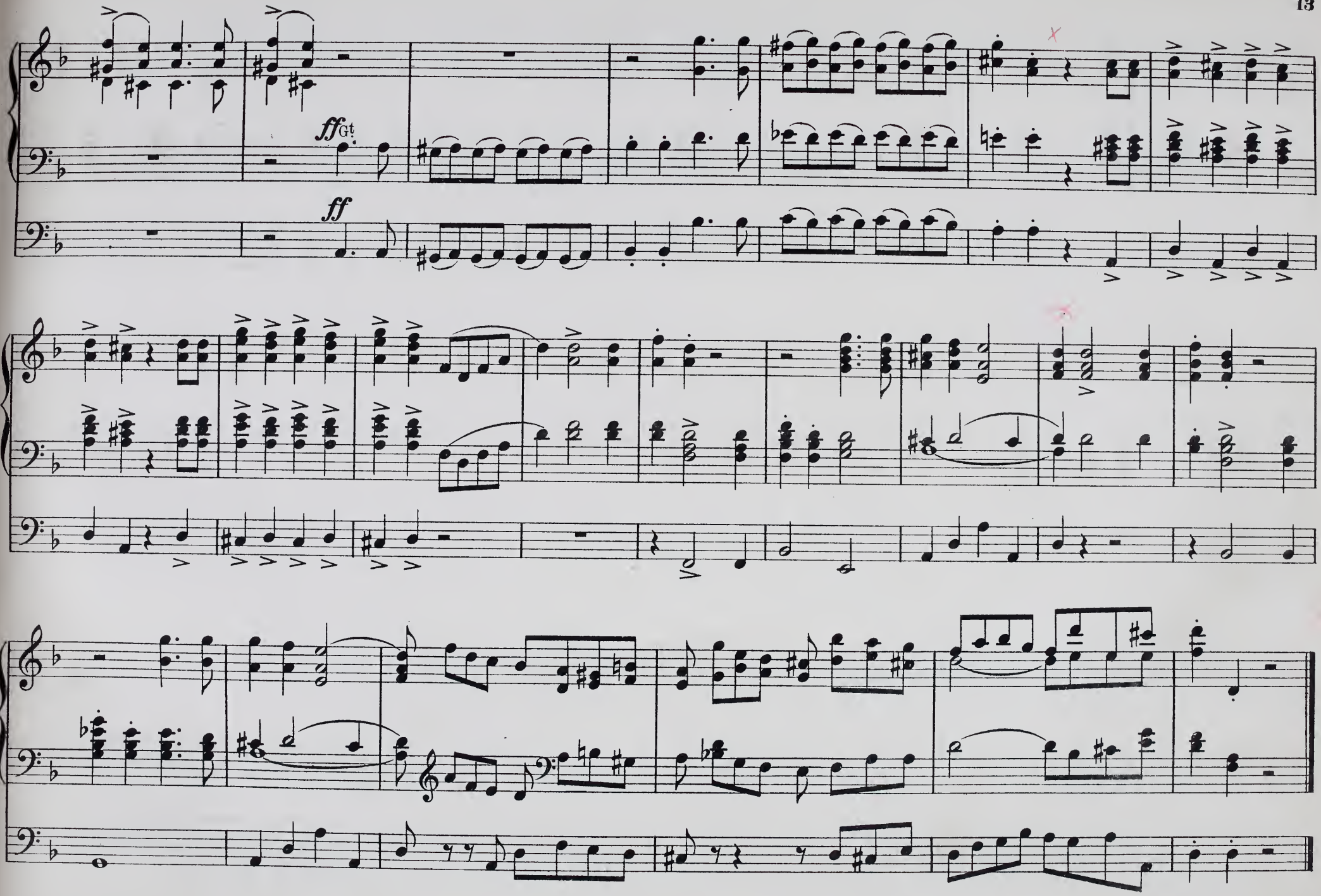

ten.
Swell both
p
ff
G♮
Sw. both
L.H.


ff Gt
ff

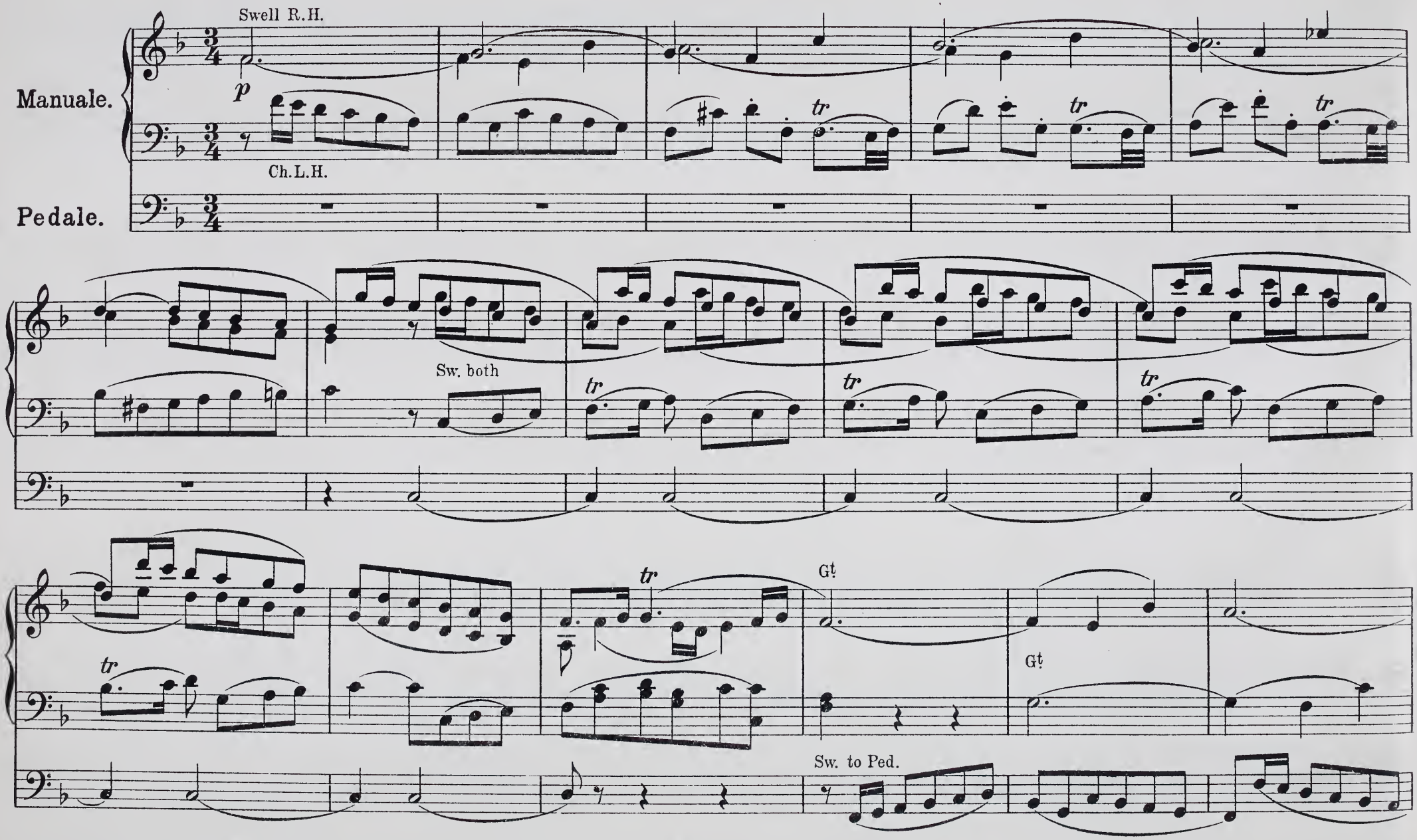
Prepare Organ:
Gt. Diaps 8 ft.
Sw. 8 & 4 ft. with Oboe
Choir soft 8 & 4 ft.
Pedal soft 16 ft. with Swell coupled.

# Voluntary for the Third Sunday in Advent.

Quartetto. "Recordare Jesu pie"
from the Requiem.

W. A. Mozart.

**Slow.**

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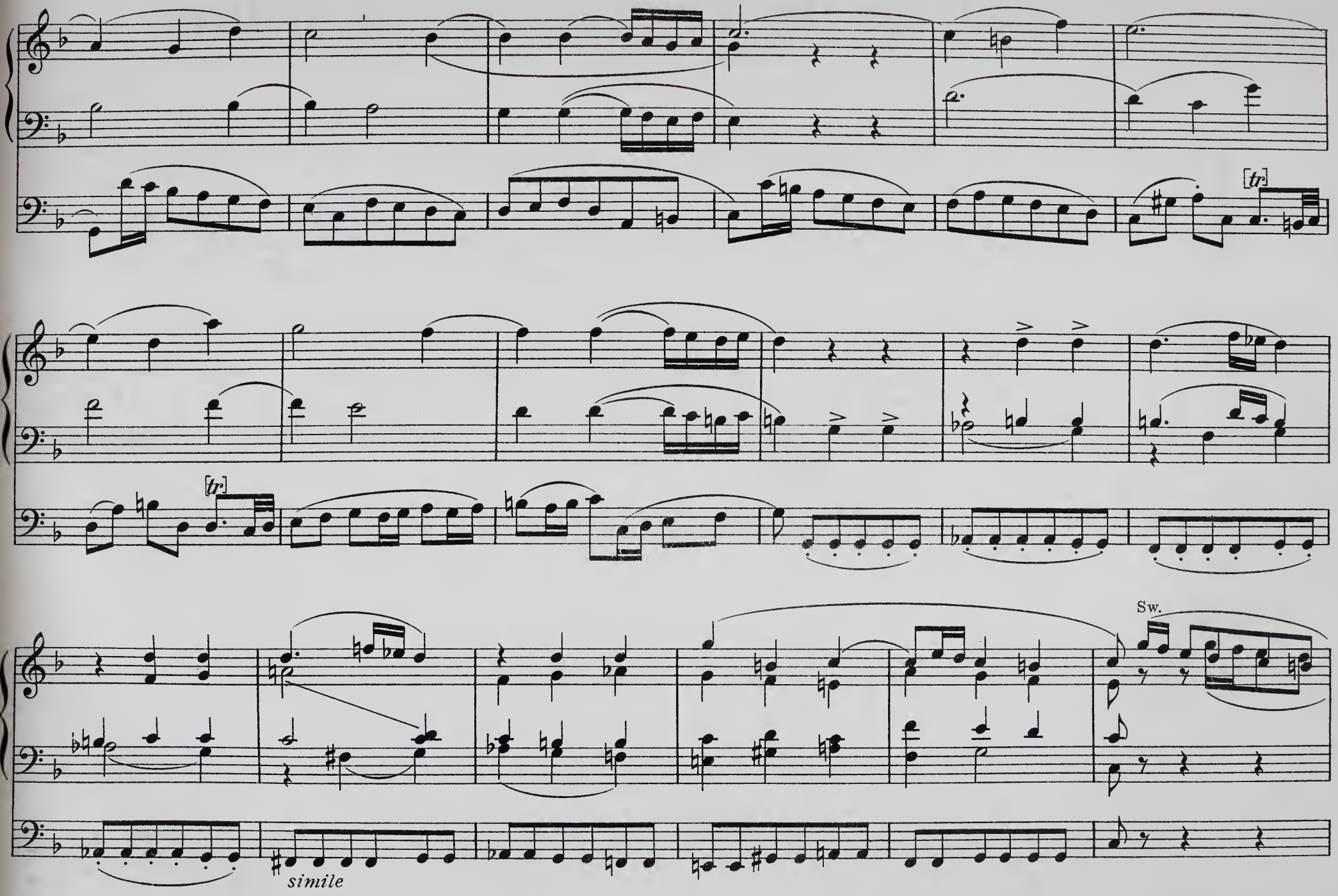
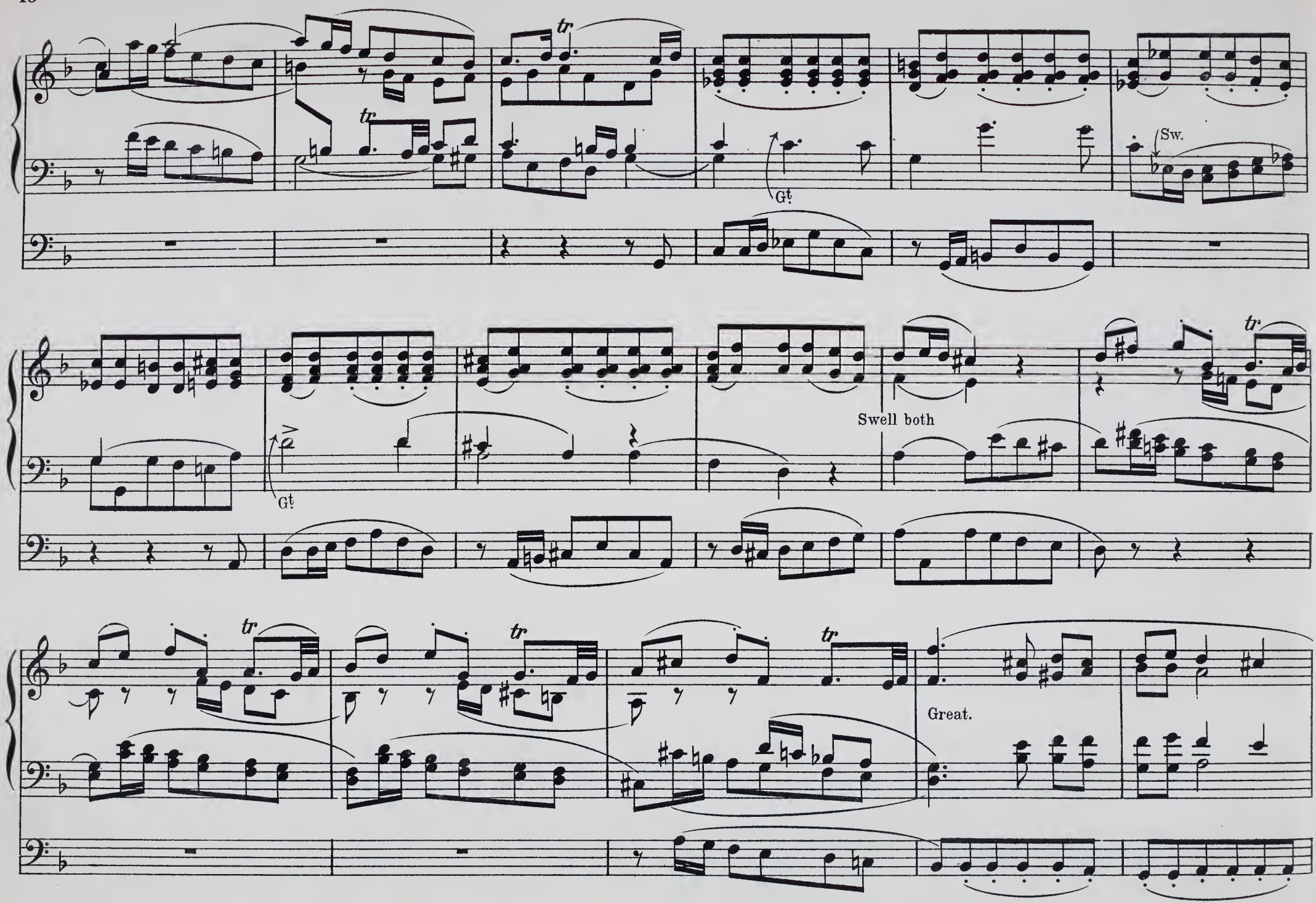
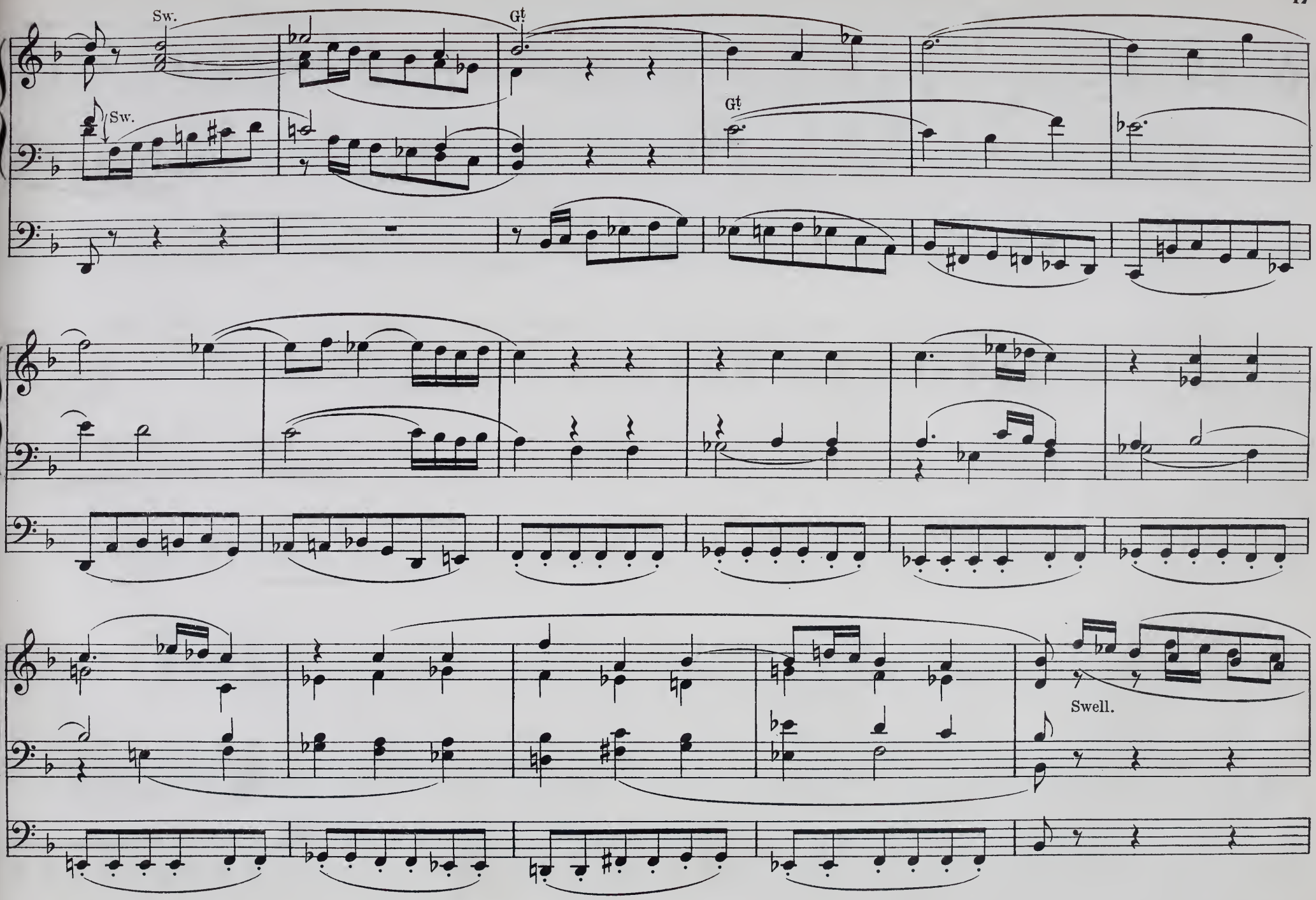
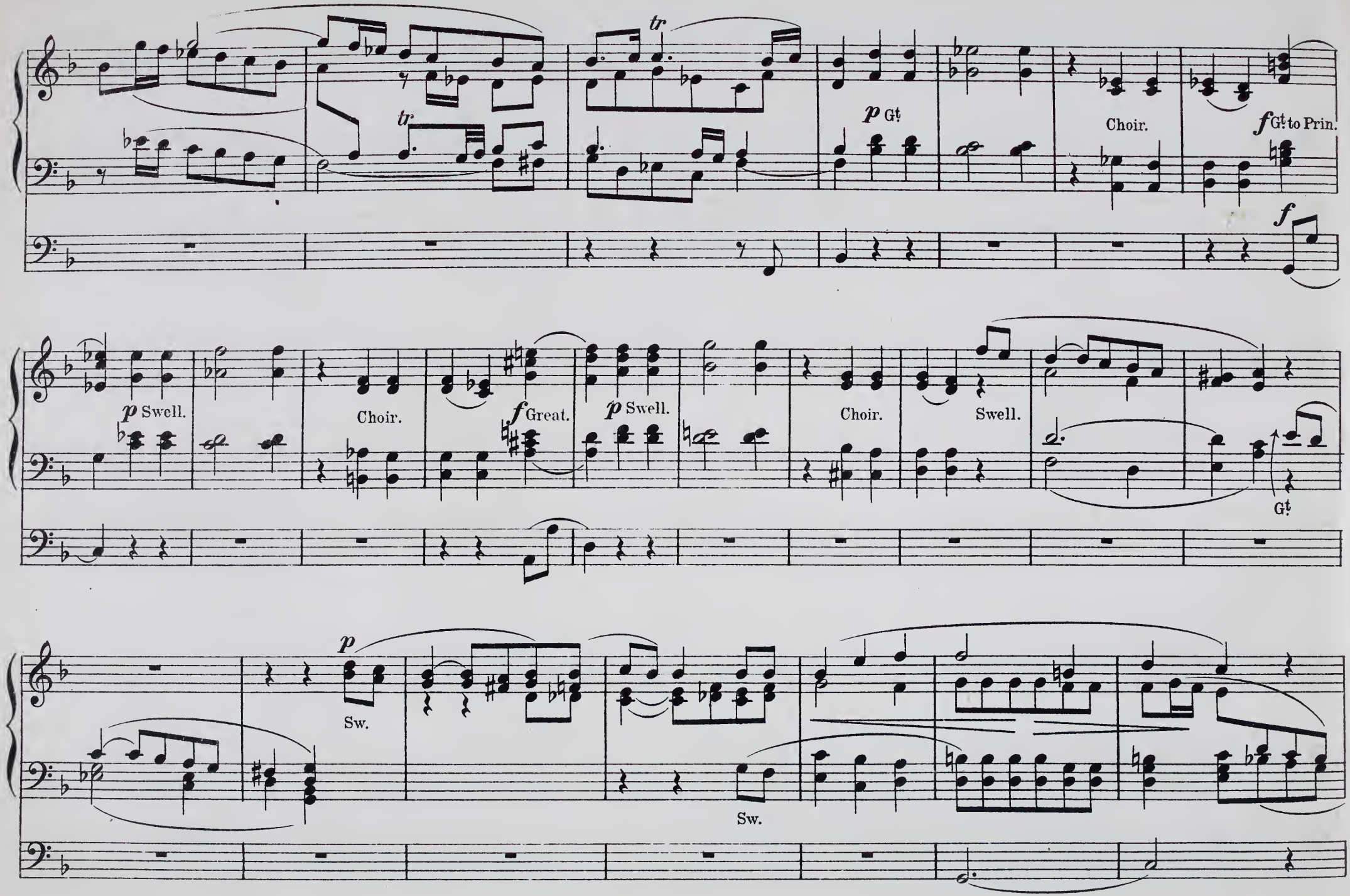
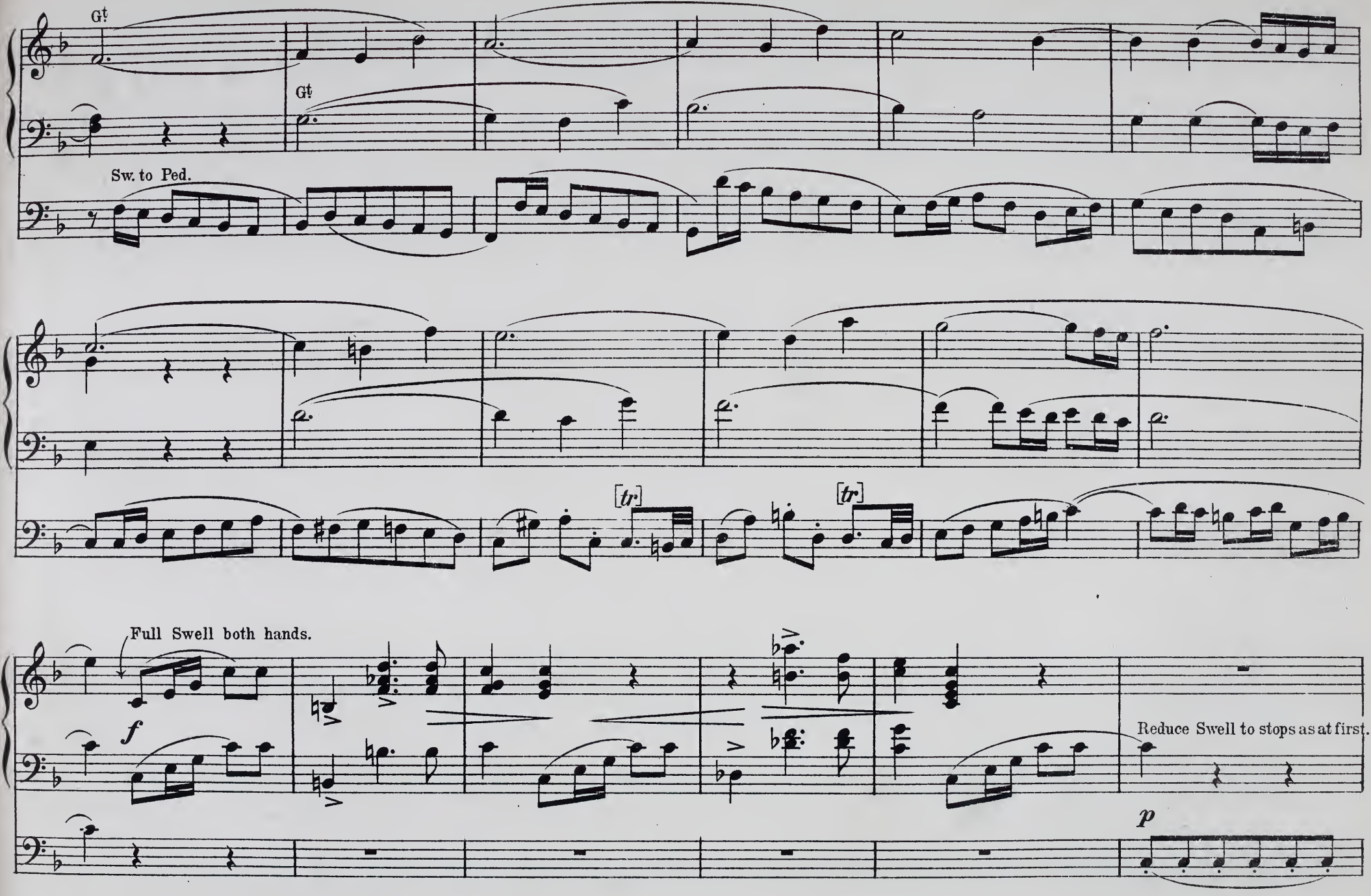
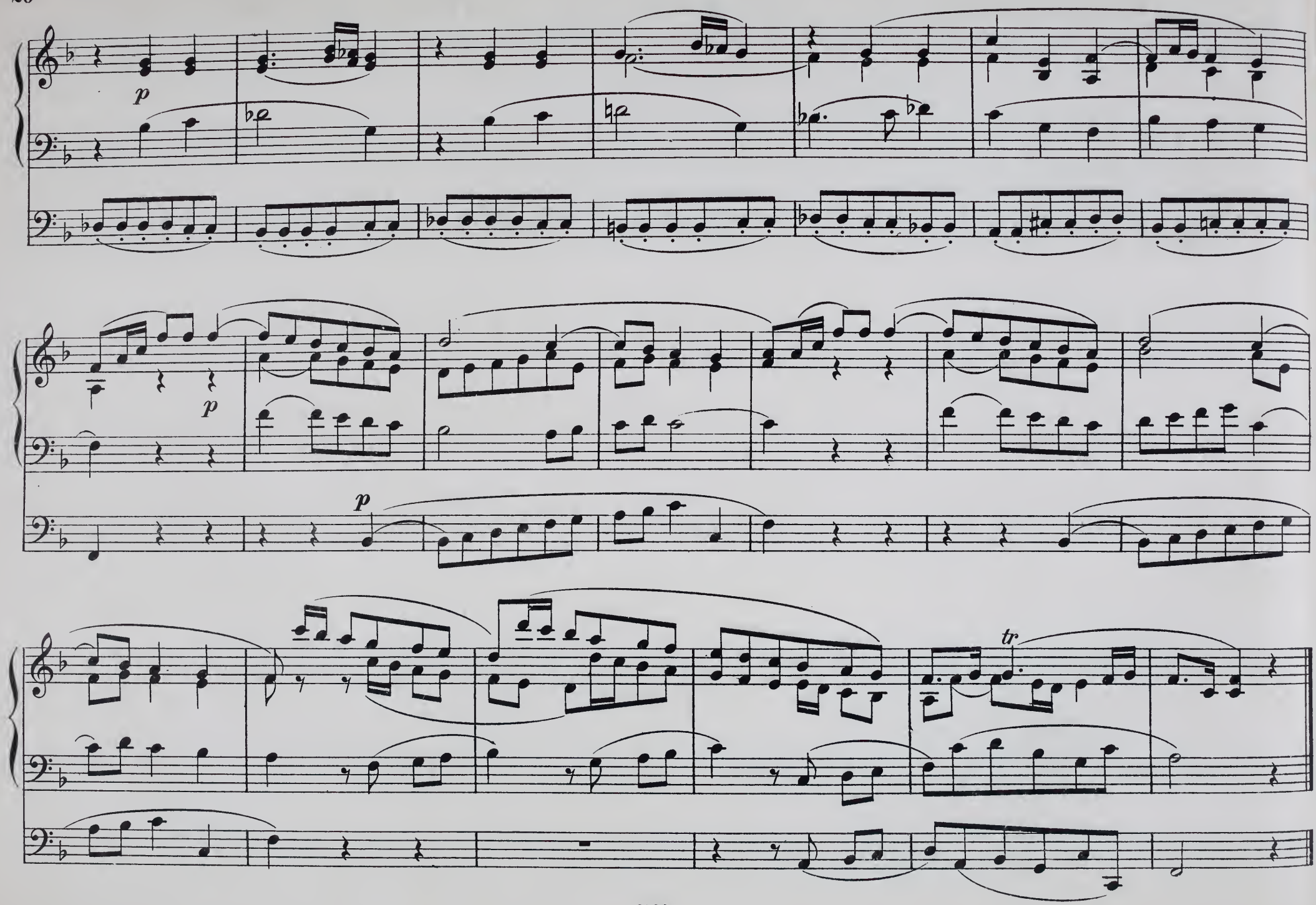

[tr]
[tr]
Sw.
simile


tr
tr
Gt.
Sw.
Gt.
Swell both
tr
tr
tr
tr
Great.


Sw.
Gt.
Sw.
Gt.
Swell.


tr
tr
p Gt
Choir.
f Gt to Prin.
f
p Swell.
Choir.
f Great.
p Swell.
Choir.
Swell.
Gt
p
Sw.
Sw.


Gt.
Gt.
Sw. to Ped.
[tr]
[tr]
Full Swell both hands.
f
Reduce Swell to stops as at first.
p


p
p
p
tr

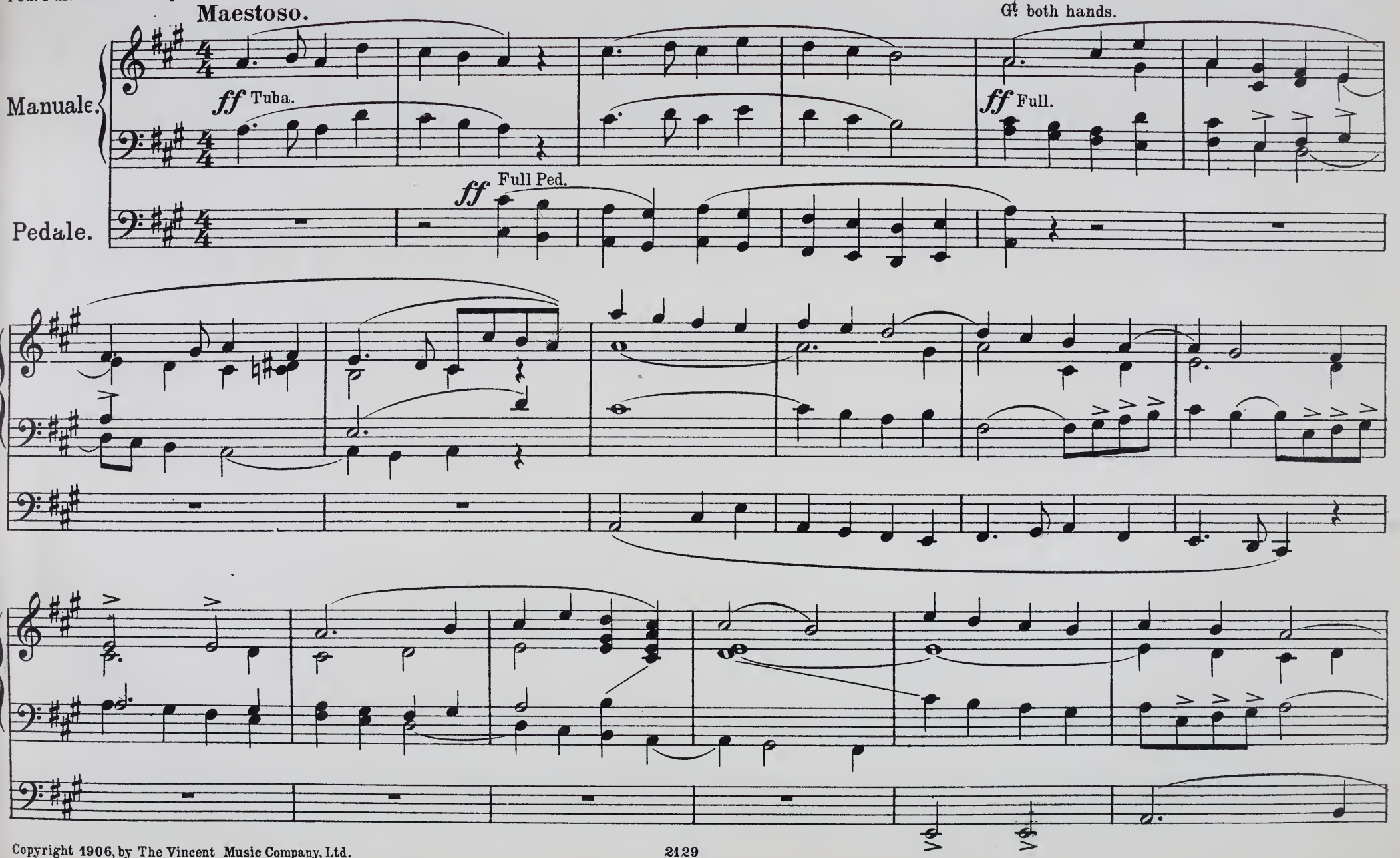
# Voluntary for the Fourth Sunday in Advent.

Full Organ Postlude on the Advent Hymn.

"Lo He comes in clouds descending."

Charles W. Pearce.

**Prepare Organ:**
Great Full with Sw. coupled.
Sw. Full.
Solo Tuba mirabilis.
Ped. Full with Gt coupled.

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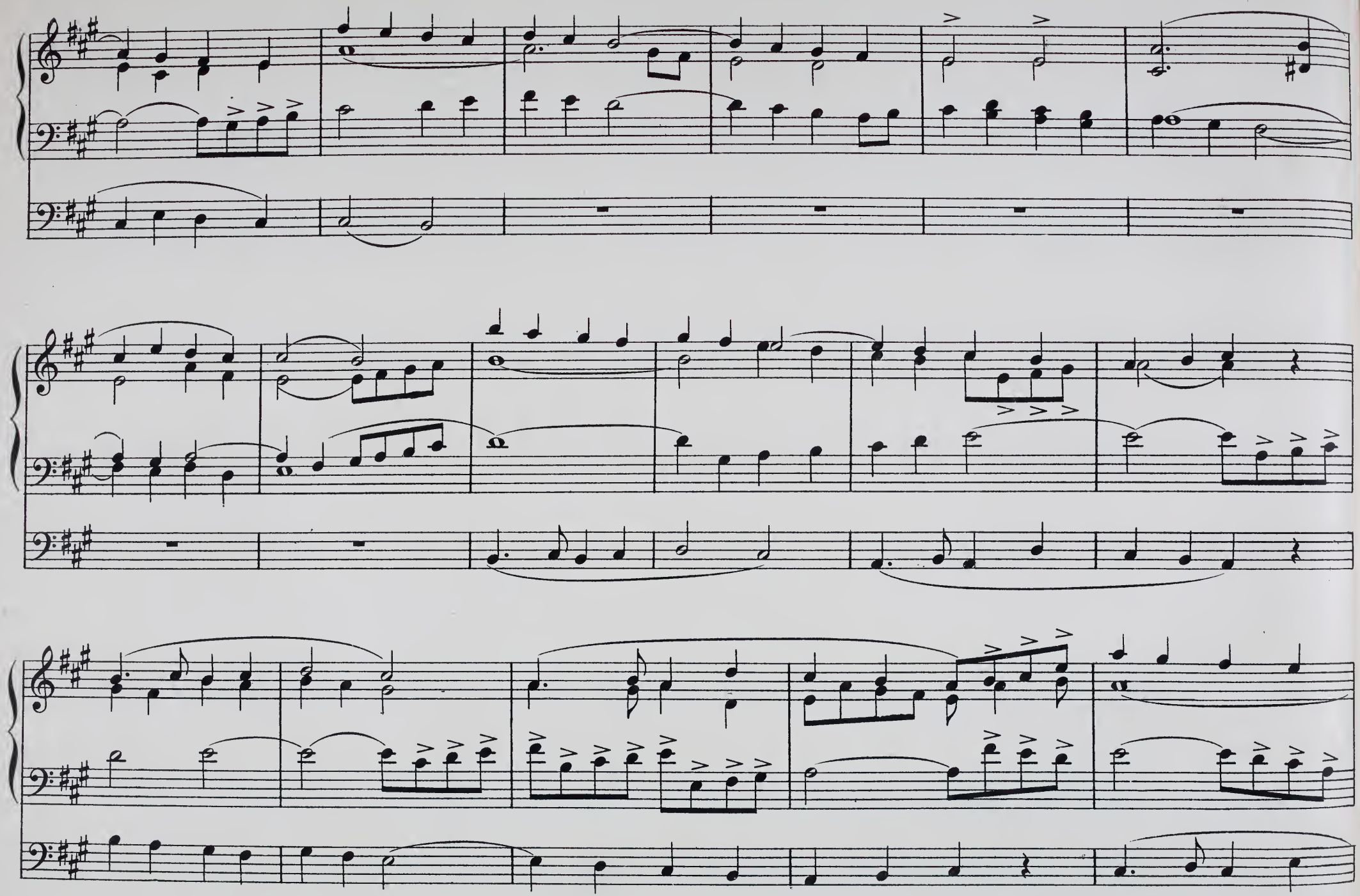
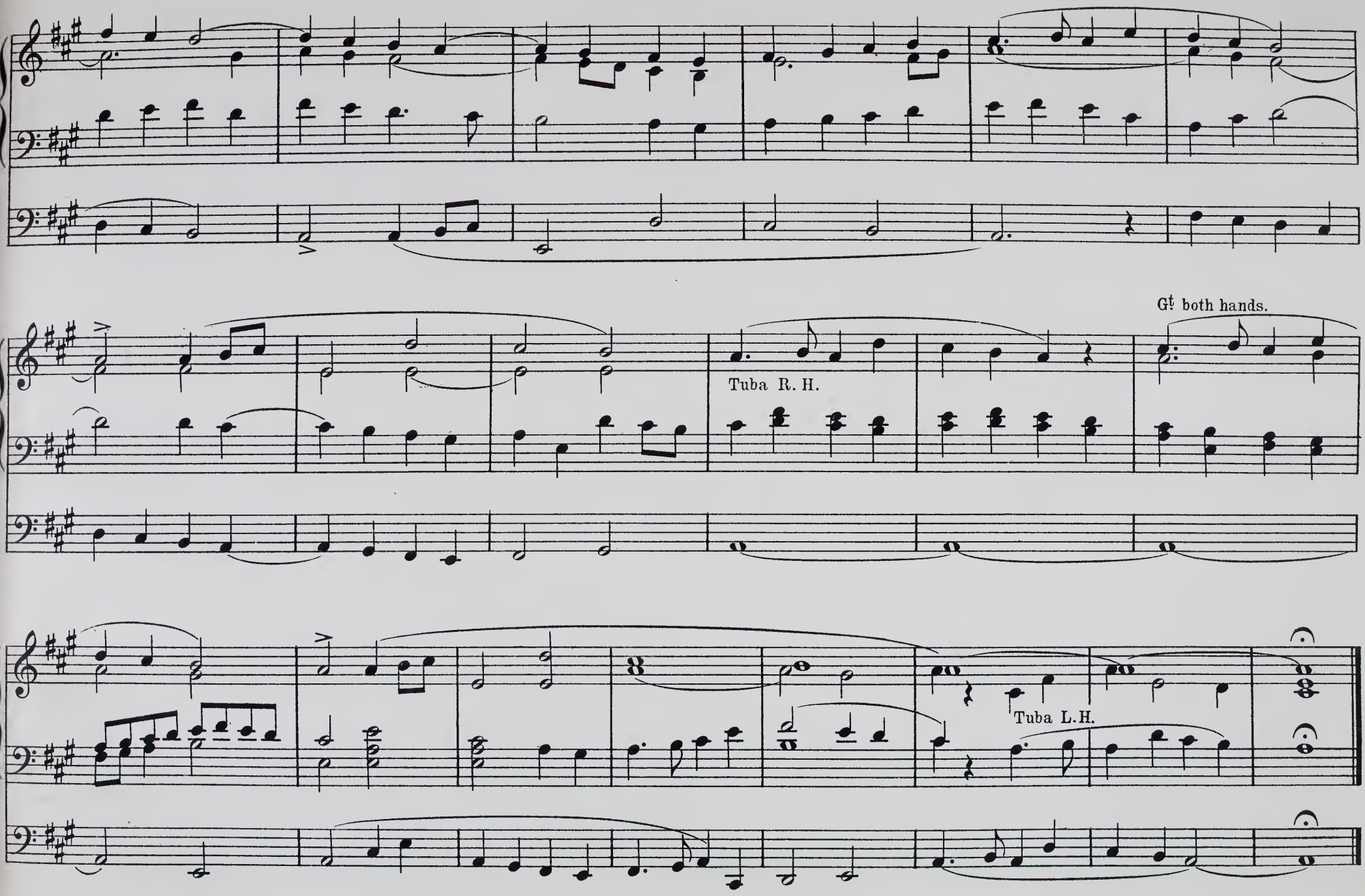


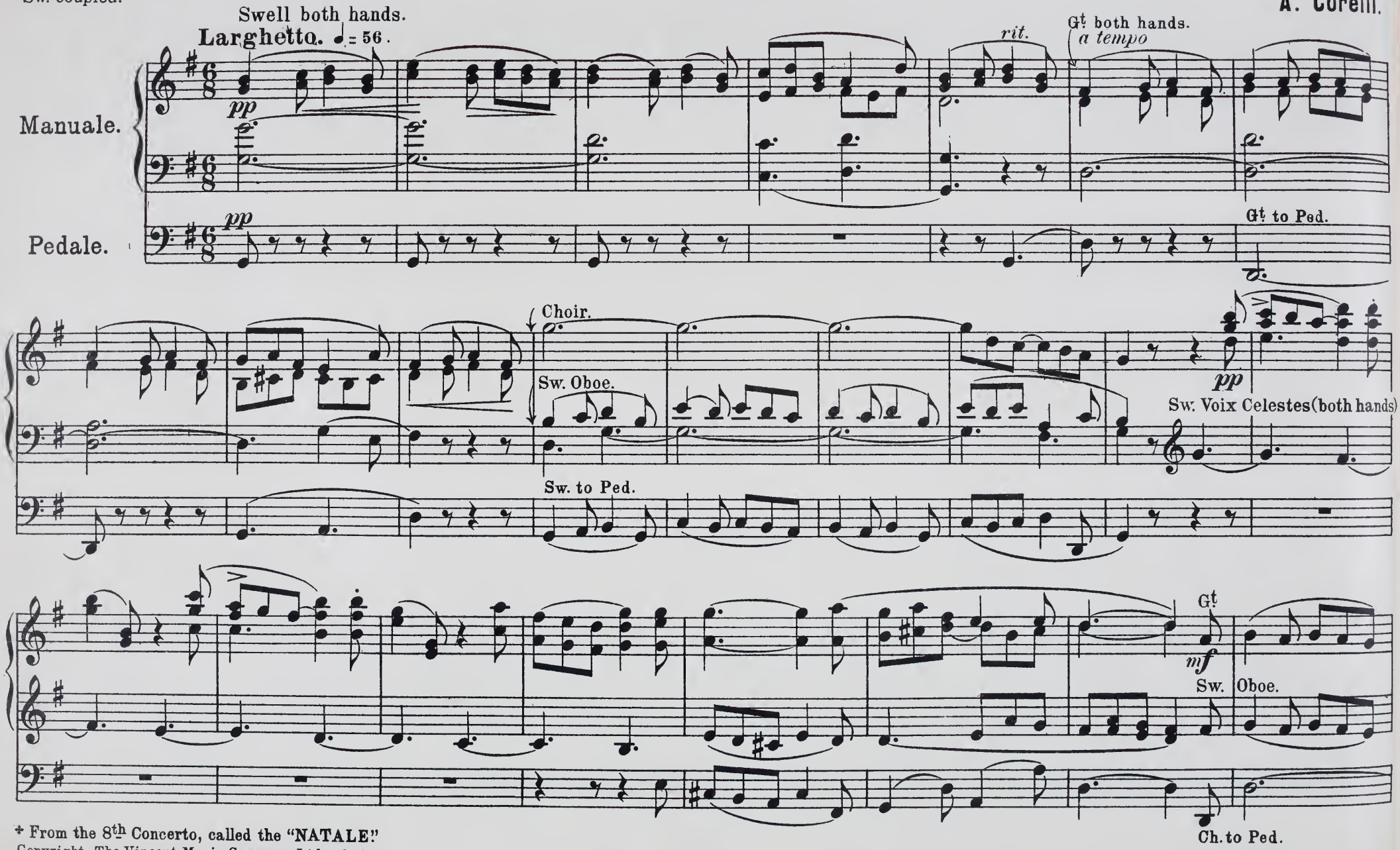

Gt both hands.
Tuba R. H.
Tuba L.H.

Prepare Organ:
Gt Clarabella 8ft
Sw. Voix Celestes 8ft
Choir String-toned 8ft
Ped. Soft 16ft with
Sw. coupled.

# *Pastoral Symphony.

(Christmas Communion.)

A. Corelli.

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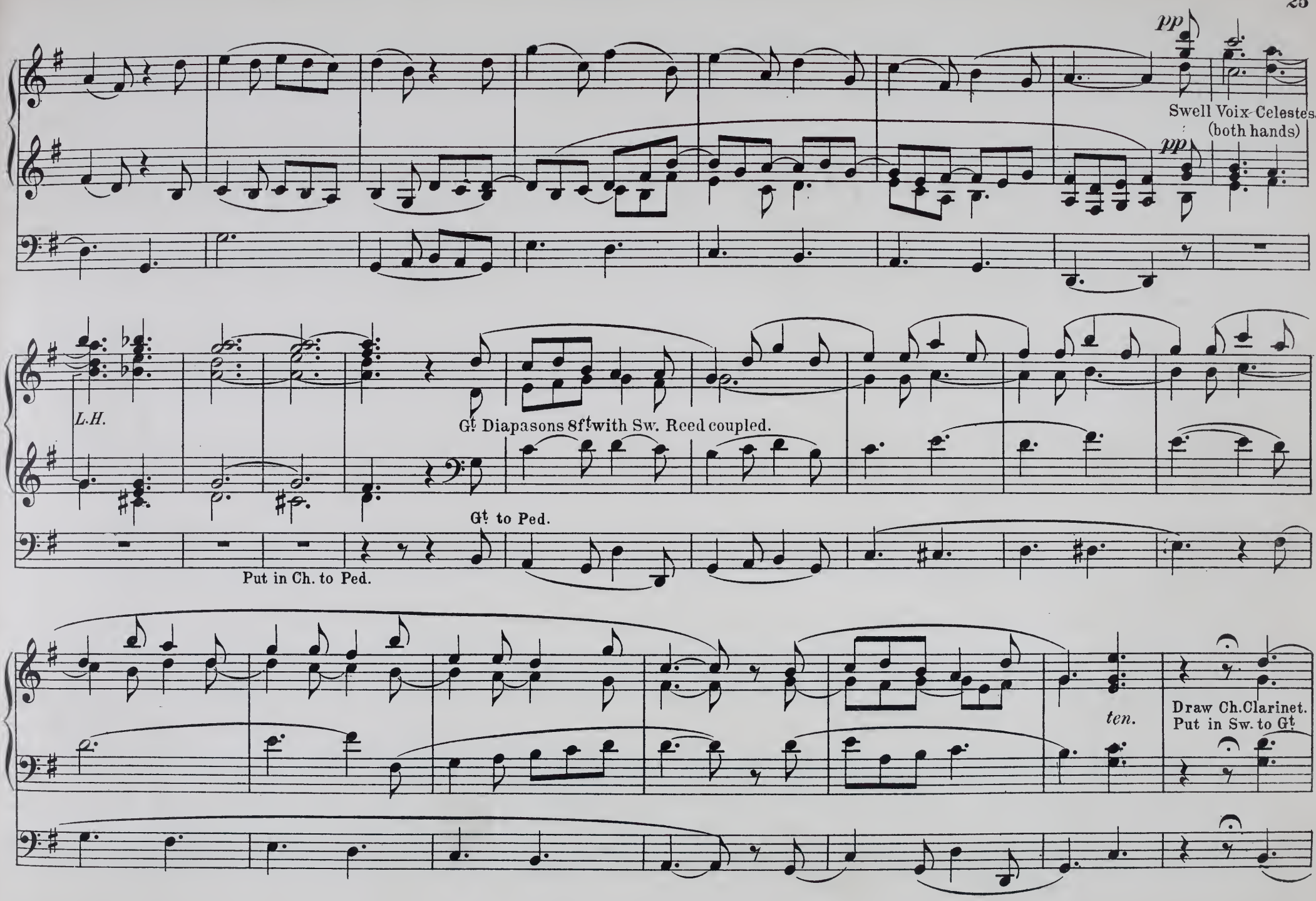
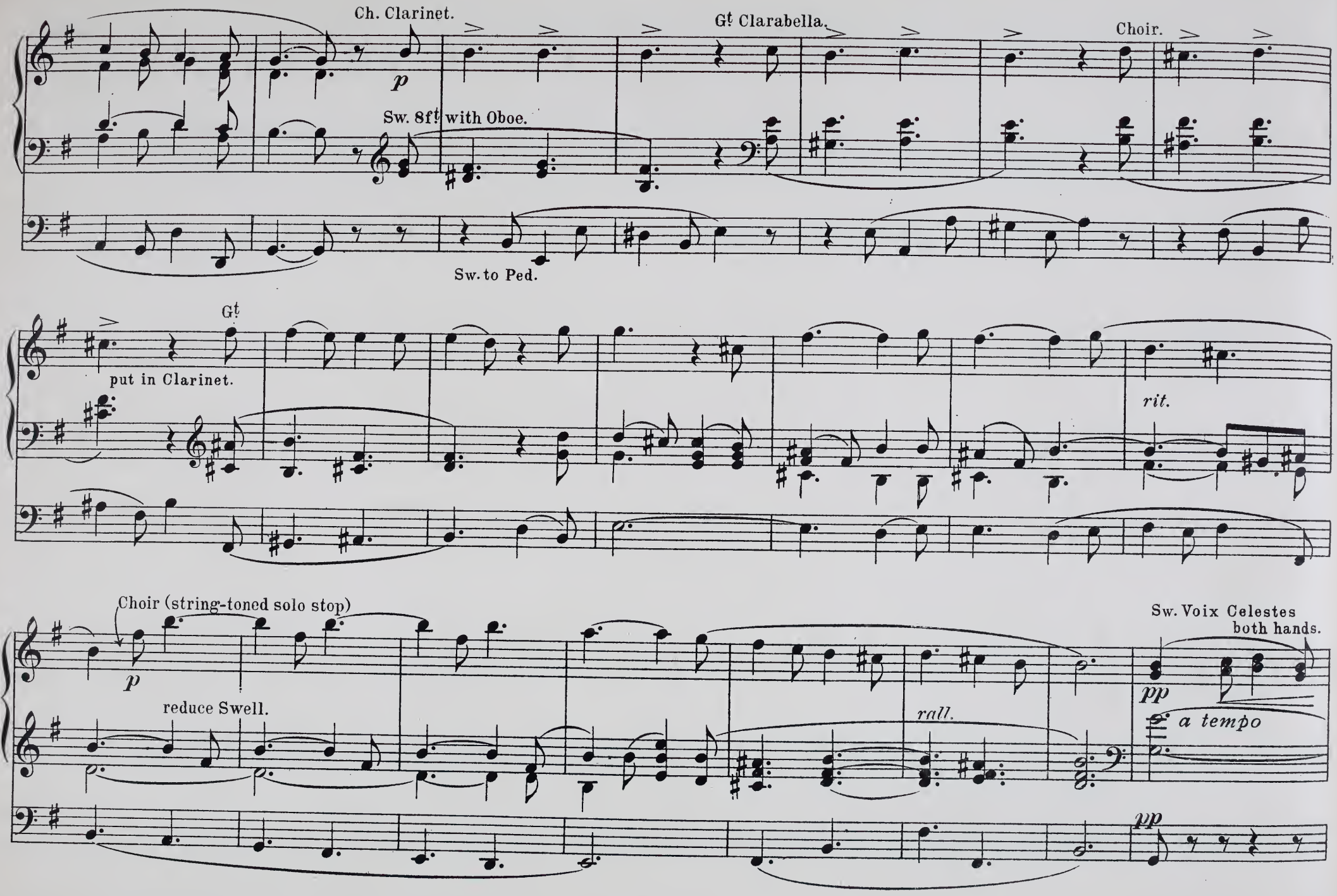
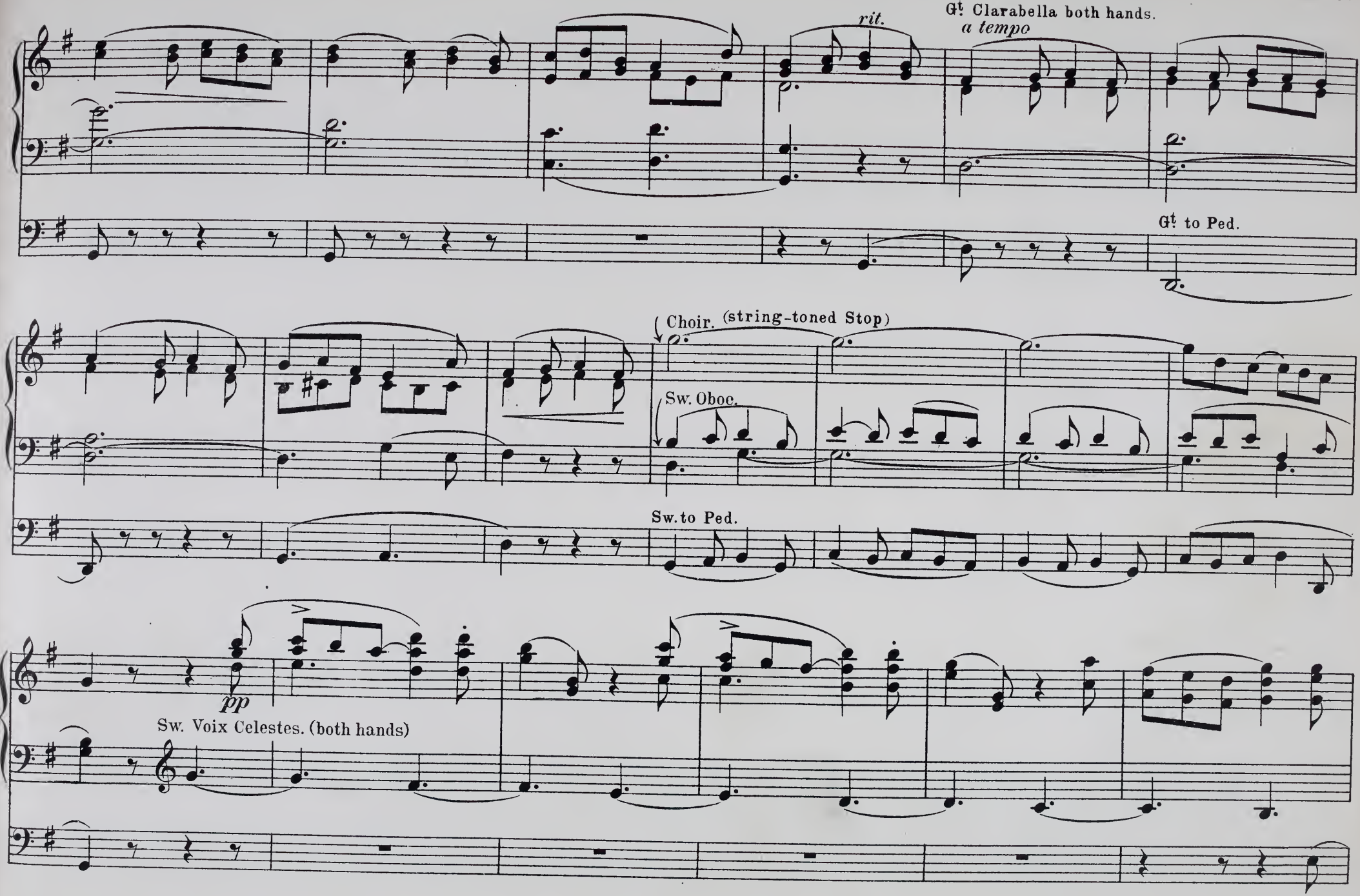
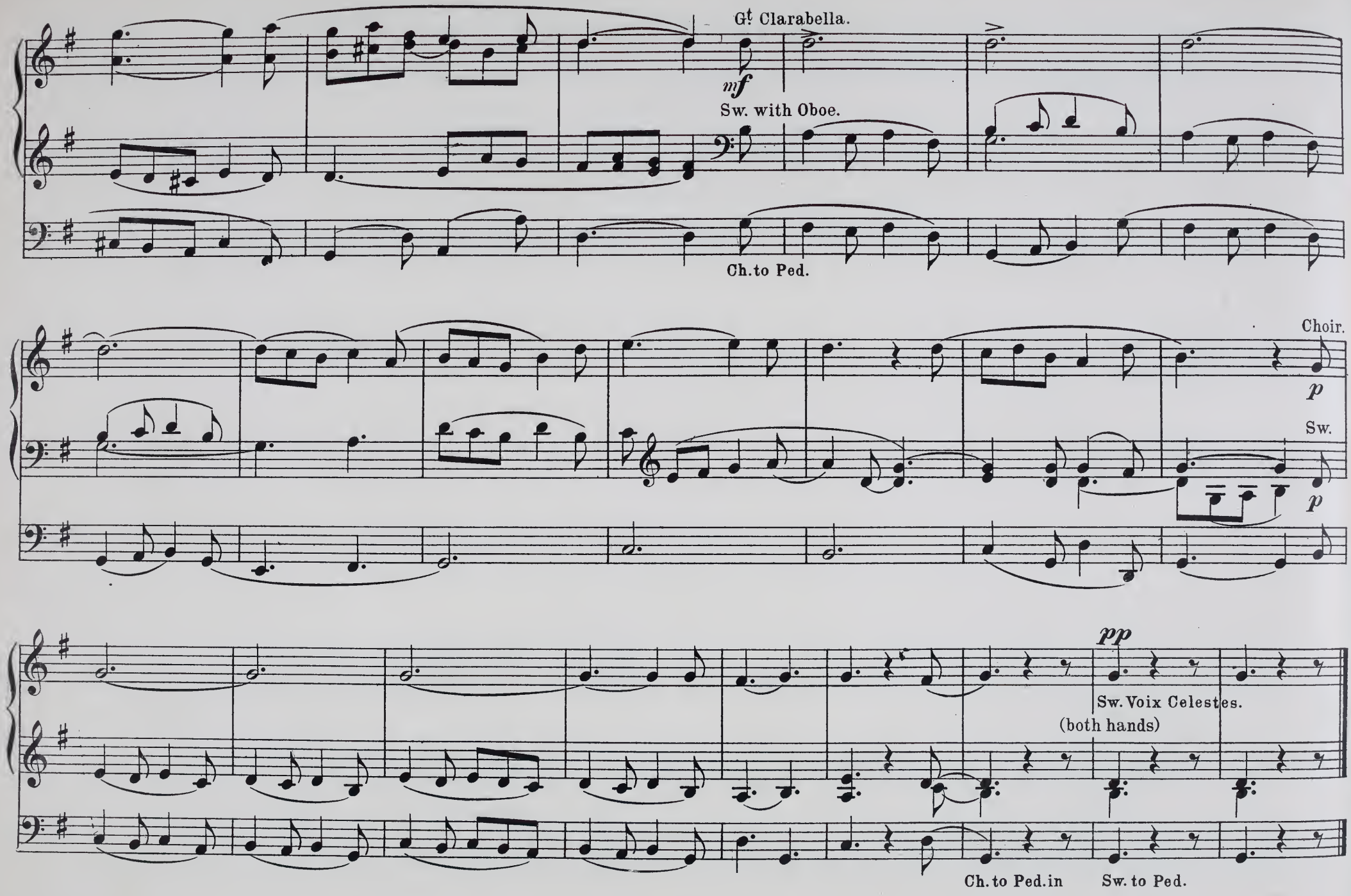

pp
Swell Voix Celestes.
(both hands)
pp
L.H.
Gt Diapasons 8ft with Sw. Reed coupled.
Gt to Ped.
Put in Ch. to Ped.
ten.
Draw Ch. Clarinet.
Put in Sw. to Gt


Ch. Clarinet.
p
Gt Clarabella.
Choir.
Sw. 8ft with Oboe.
Sw. to Ped.
Gt
put in Clarinet.
rit.
Choir (string-toned solo stop)
p
reduce Swell.
rall.
Sw. Voix Celestes
both hands.
pp
a tempo
pp


rit.
Gt. Clarabella both hands.
a tempo
Gt. to Ped.
Choir. (string-toned Stop)
Sw. Oboe.
Sw. to Ped.
pp
Sw. Voix Celestes. (both hands)

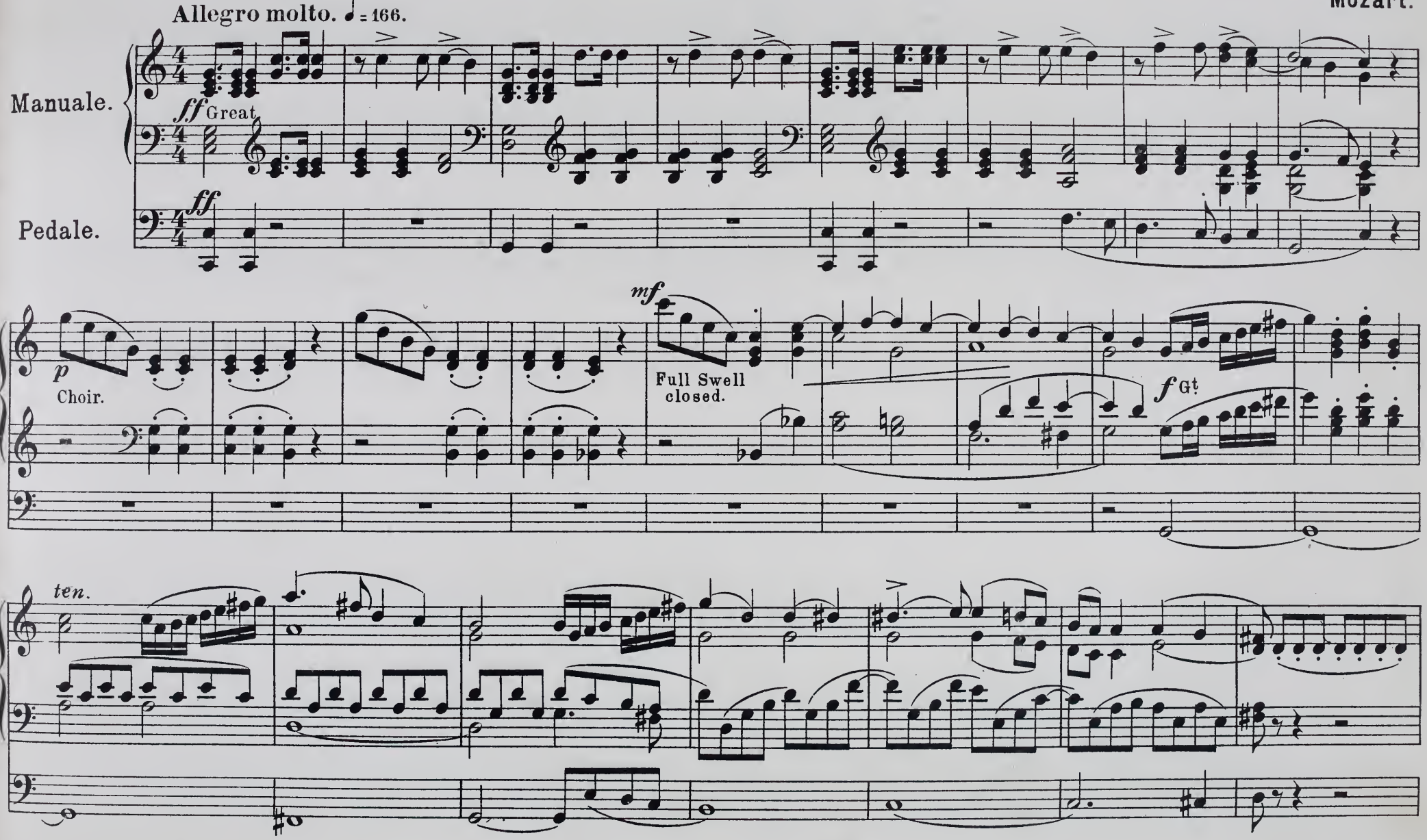

Gt Clarabella.
mf
Sw. with Oboe.
Ch. to Ped.
Choir.
p
Sw.
p
pp
Sw. Voix Celestes.
(both hands)
Ch. to Ped. in
Sw. to Ped.

Prepare Organ:
G! Full.
Sw. Full.
Choir 8 & 4f! Flutes.
Ped. Full
With G! coupled.

# Grand Chœur.

"Gloria in excelsis Deo."
(From a Mass.)

Mozart.

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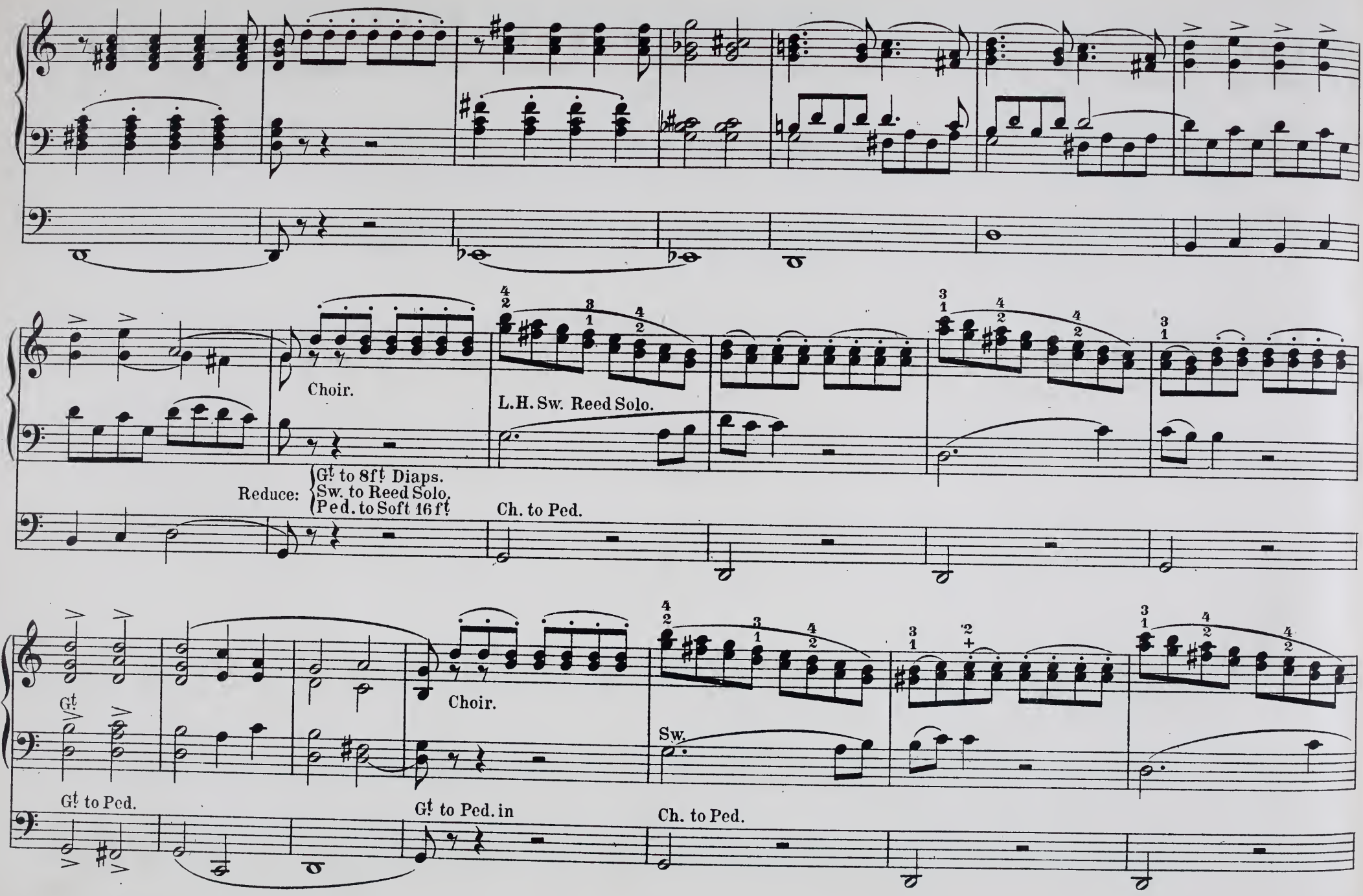
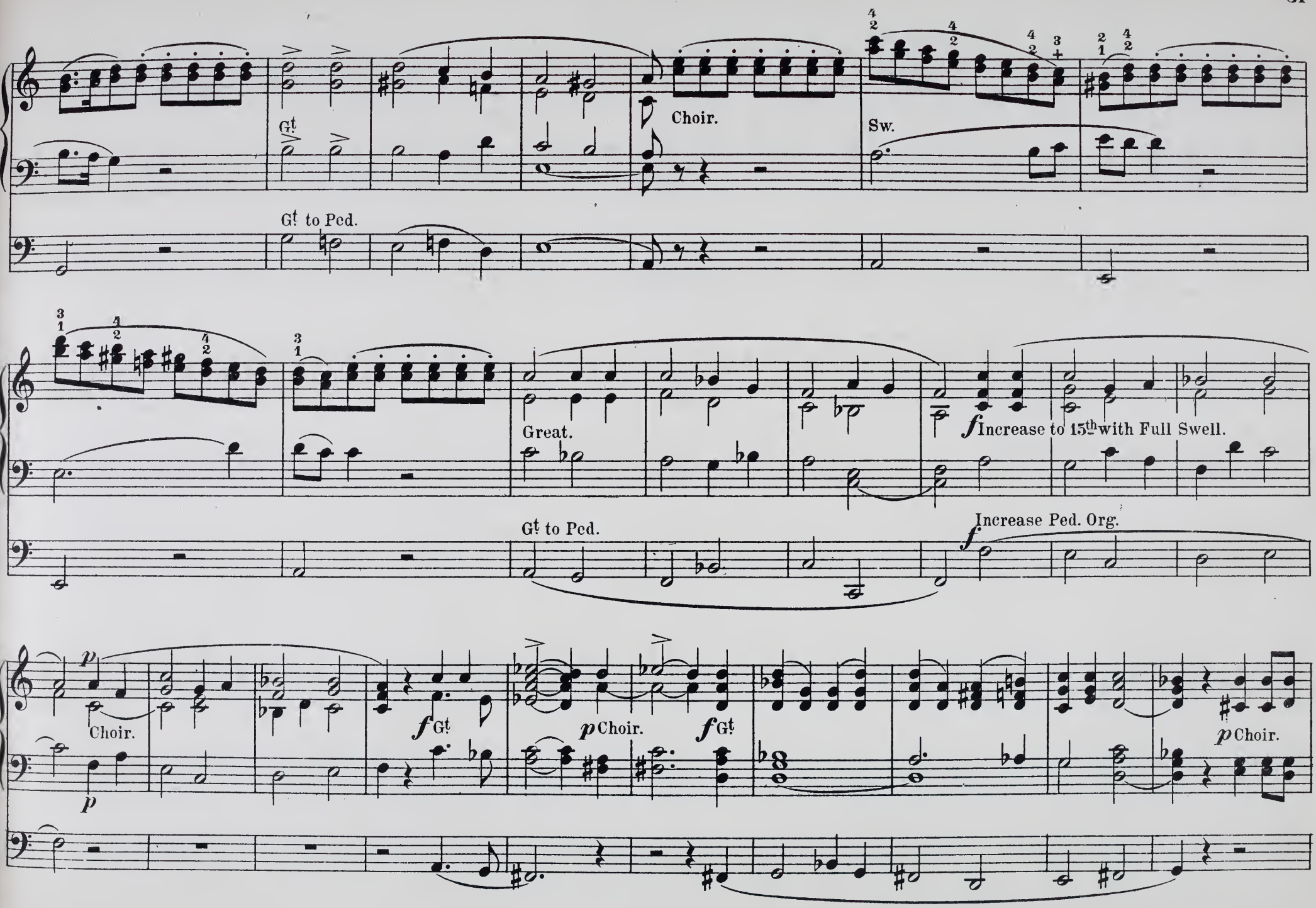
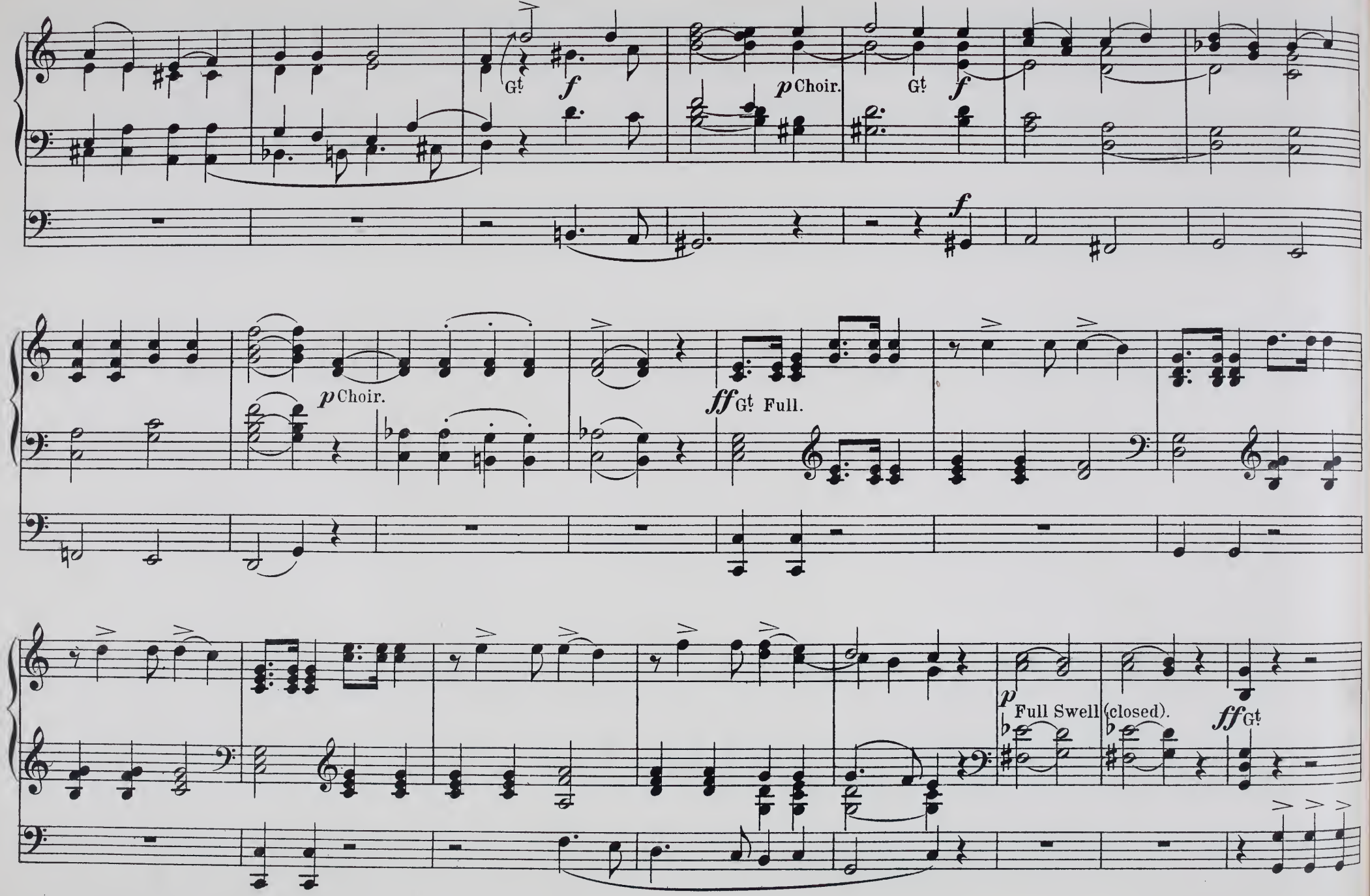
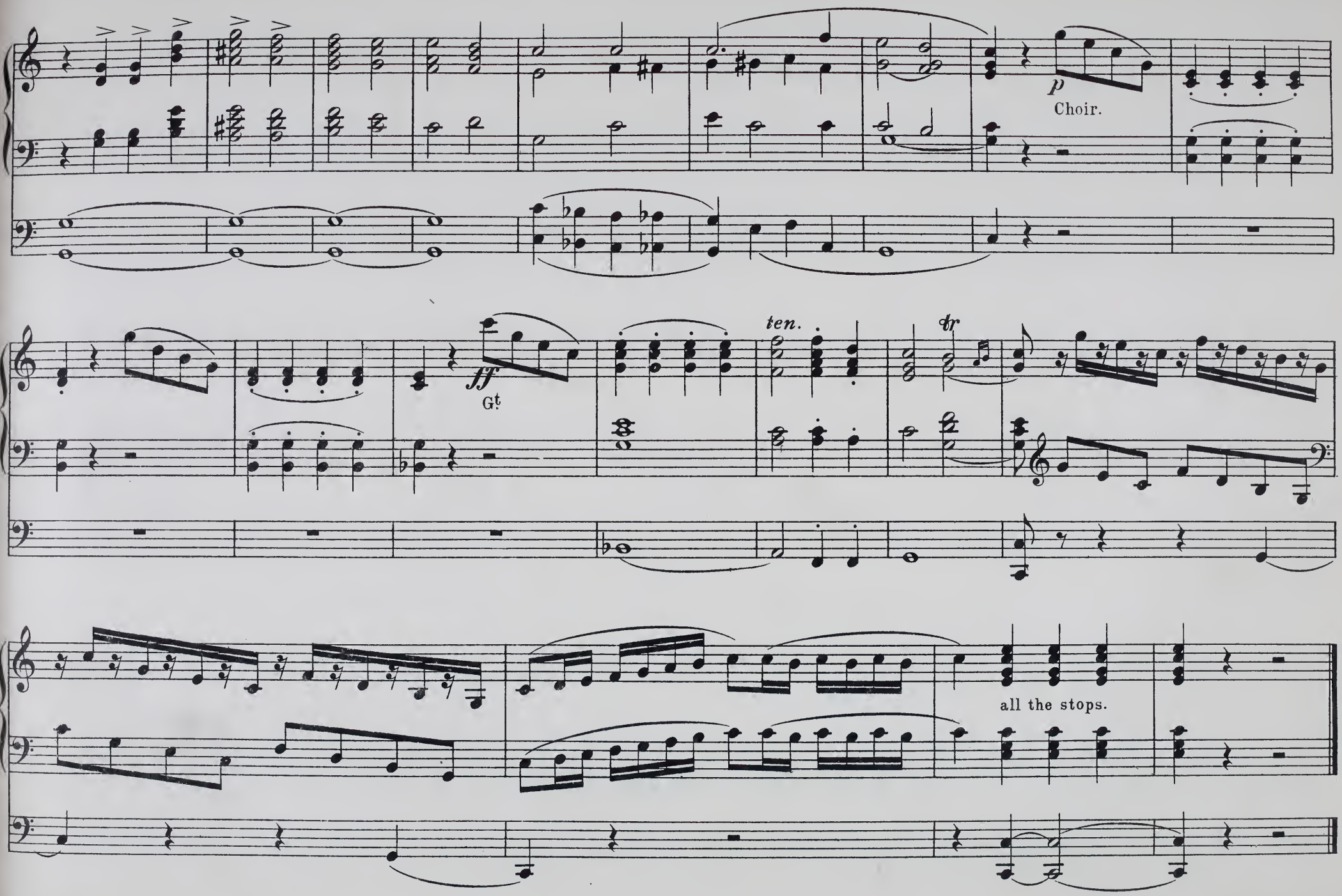

Choir.
L.H. Sw. Reed Solo.
Reduce:
Gt. to 8ft. Diaps.
Sw. to Reed Solo.
Ped. to Soft 16ft.
Ch. to Ped.
Gt.
Choir.
Sw.
Gt. to Ped.
Gt. to Ped. in
Ch. to Ped.


Gt.
Choir.
Sw.
Gt to Ped.
Great.
f Increase to 15th with Full Swell.
Gt to Ped.
f Increase Ped. Org.
p
Choir.
p
f Gt.
p Choir.
f Gt.
p Choir.


Gt.
f
p Choir.
Gt.
f
f
p Choir.
ff Gt. Full.
p
Full Swell (closed).
ff Gt.

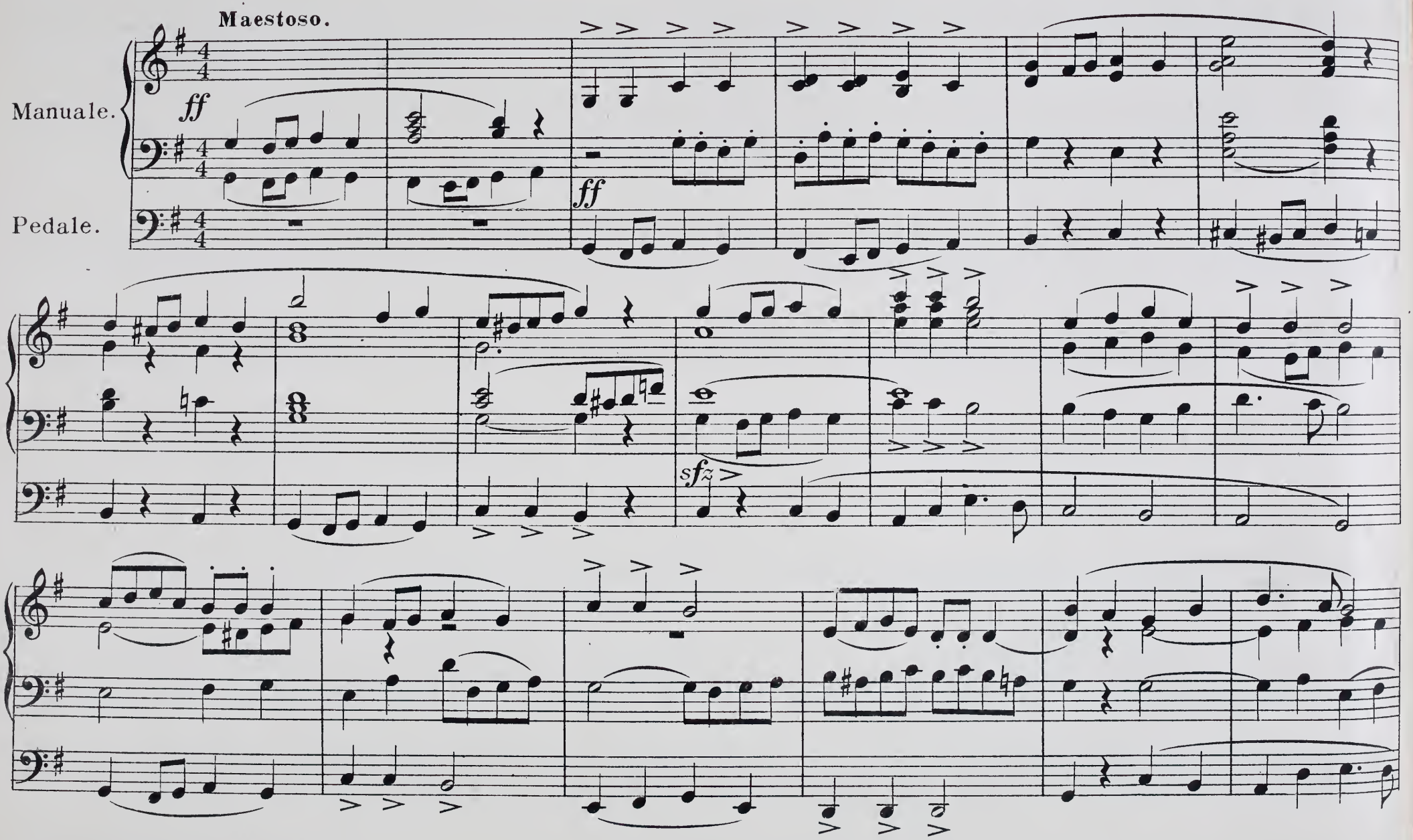

p
Choir.
ff
Gt.
ten.
tr
all the stops.

# Voluntary for the First Sunday after Epiphany.

For the Full Organ on two Epiphany Hymns.

"As with gladness men of old" and "Earth has many a noble city."

CHARLES W. PEARCE.

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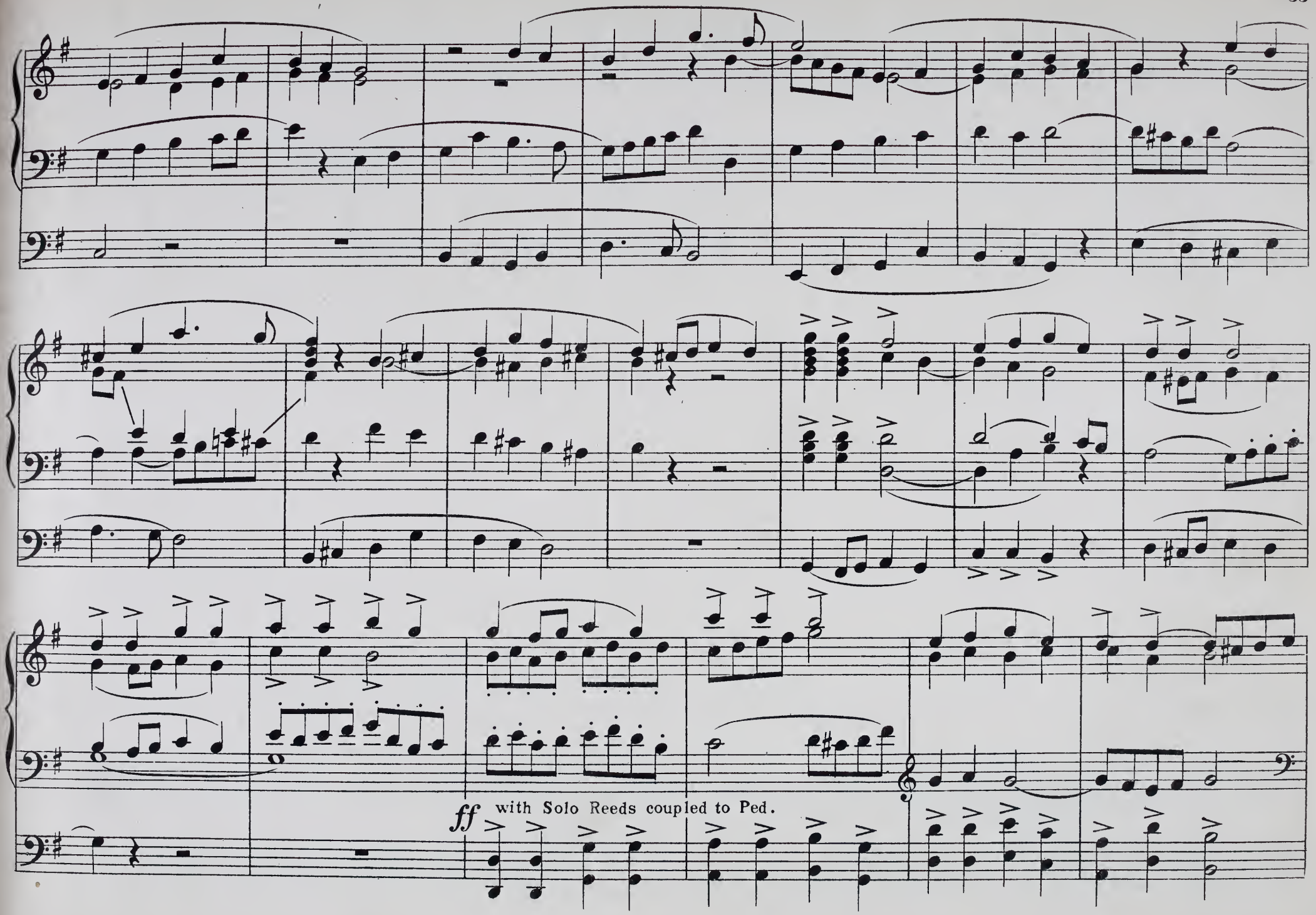
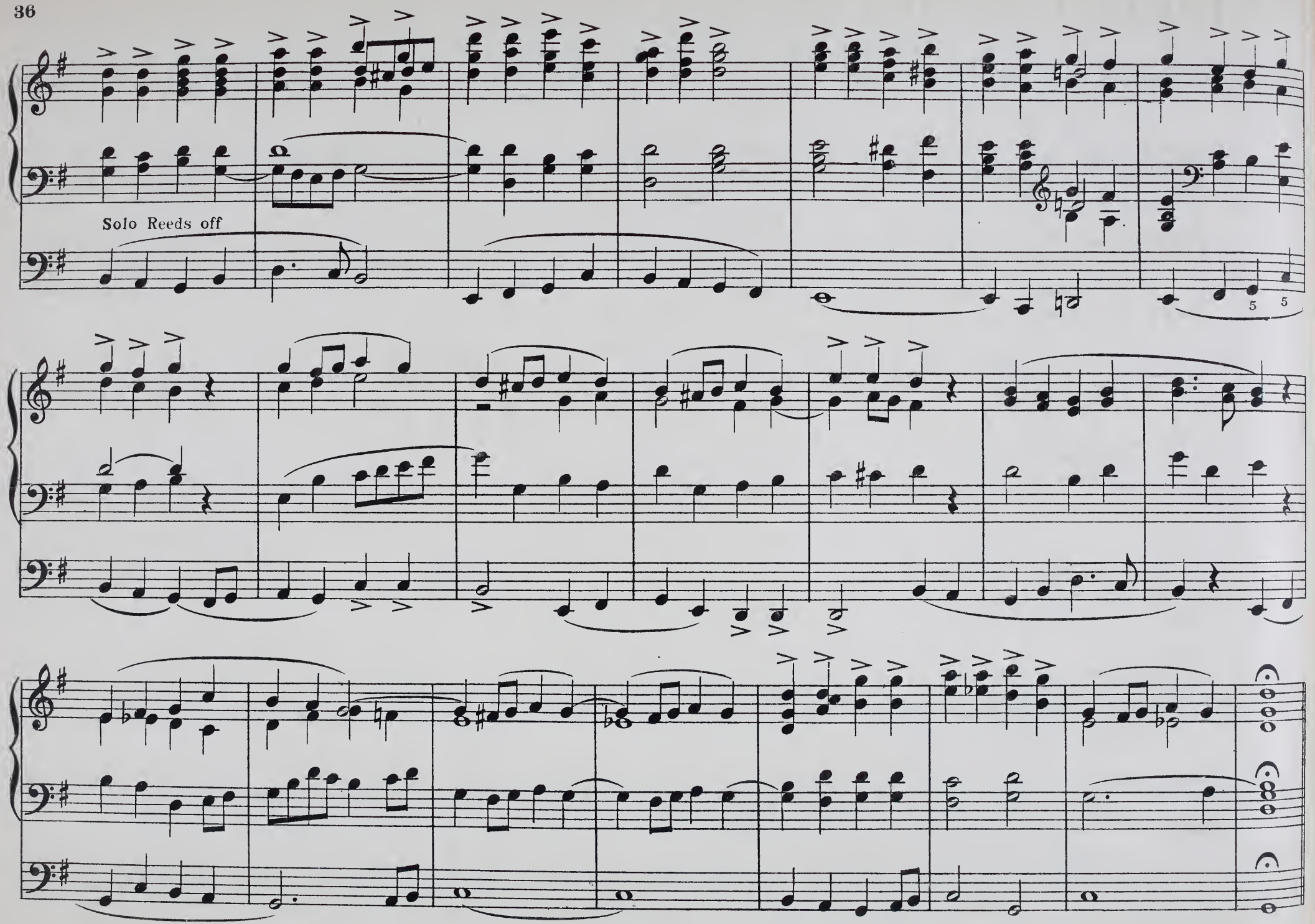

ff with Solo Reeds coupled to Ped.


Solo Reeds off

# Voluntary for the Second Sunday after Epiphany.

Prepare Organ.
Gt. Diaps. & Principal.
Sw. Soft 8 & 4 ft. with Oboe.
Ch. Stop Diap. & Clarinet.
Ped 16 & 8 ft. with
Great coupled.

## Quartetto from the Oratorio "Palestine."

"Lo! star-led chiefs Assyrian odours bring,
And bending Magi seek their Infant King."

WILLIAM CROTCH.
Mus D. Oxon.

Larghetto. ♩ = 84.

Manuale.

Pedale.

*mf* Gt.

*mf*

tr

Sw. both hands.

*p*

Gt.

Sw.

L.H. Ch. Clarinet.

Gt. to Ped.

Sw. to Ped.

*p*

Reduce
Ped. Org.

Sw.

put in Ch: Clar.

Gt.

Sw.

Sw. to Ped.

Gt.

*f*

tr

Gt. to Ped.

*f*

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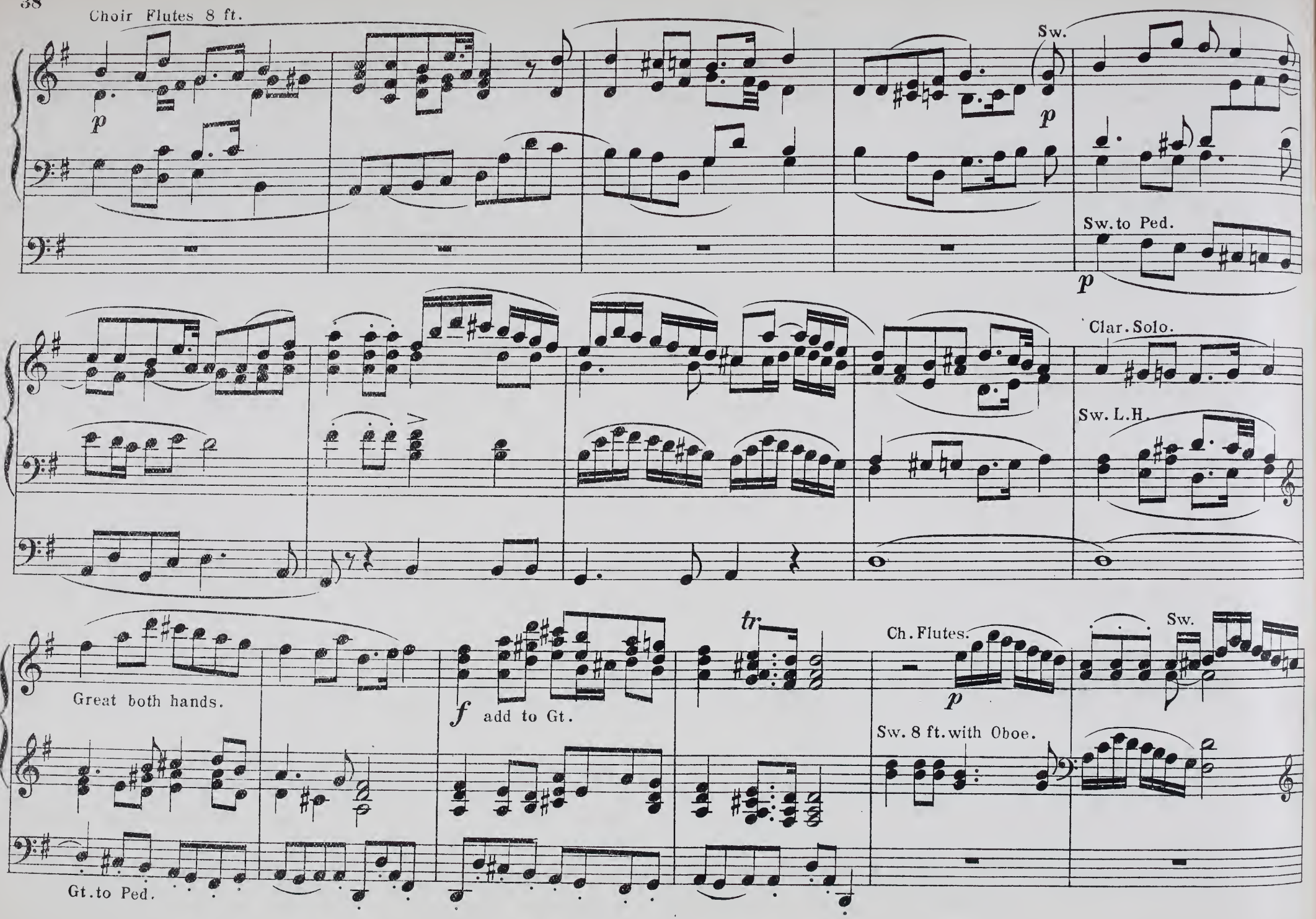
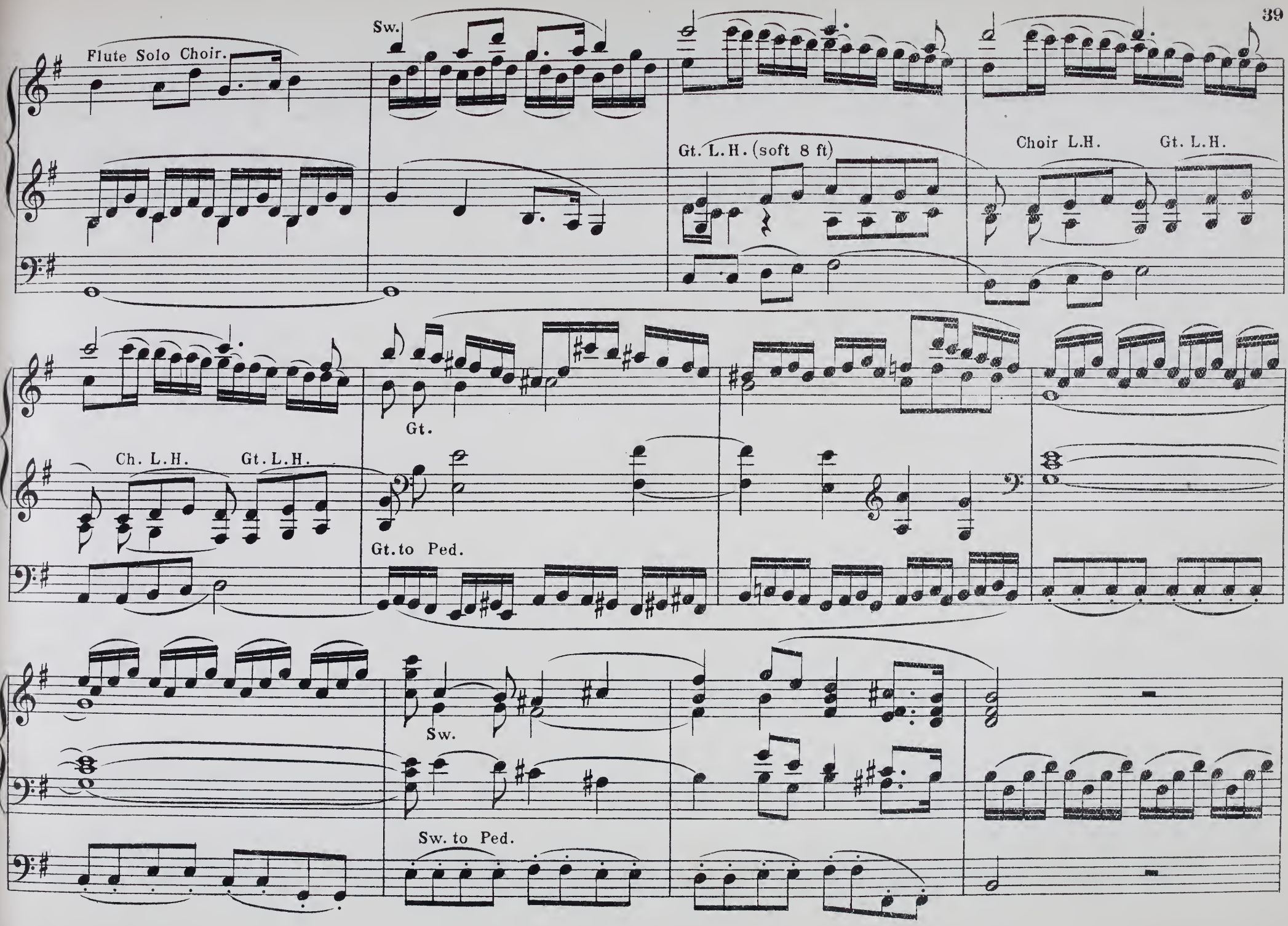
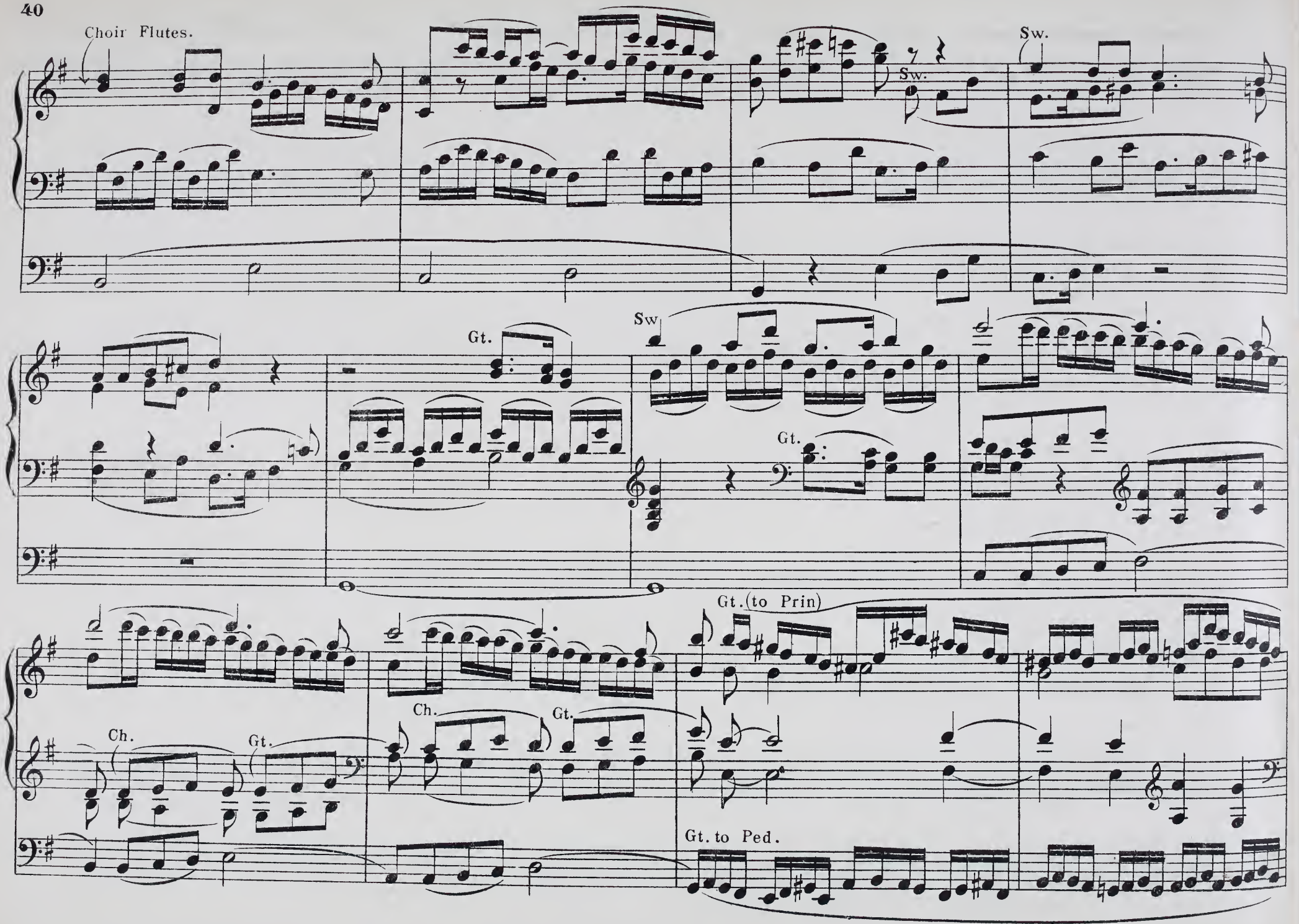
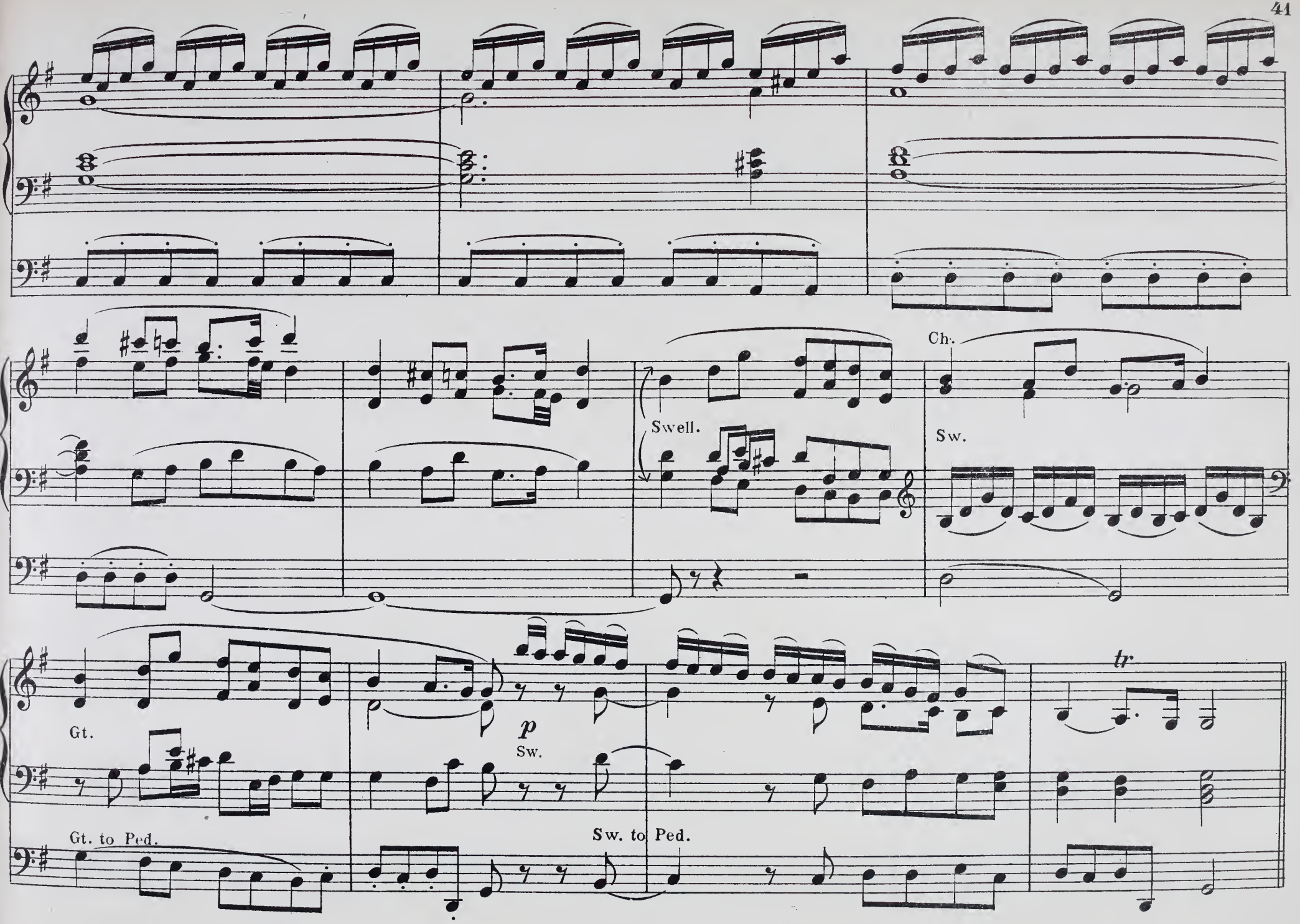

Choir Flutes 8 ft.
p
Sw.
p
Sw. to Ped.
p
Clar. Solo.
Sw. L.H.
Great both hands.
f
add to Gt.
tr
Ch. Flutes.
p
Sw.
Sw. 8 ft. with Oboe.
Gt. to Ped.


Flute Solo Choir.
Sw.
Gt. L.H. (soft 8 ft)
Choir L.H.
Gt. L.H.
Ch. L.H.
Gt. L.H.
Gt.
Gt. to Ped.
Sw.
Sw. to Ped.


Choir Flutes.
Sw.
Sw.
Gt.
Sw
Gt.
Gt.(to Prin)
Ch.
Gt.
Ch.
Gt.
Gt. to Ped.


Swell.
Ch.
Sw.
Gt.
p
Sw.
tr
Gt. to Ped.
Sw. to Ped.

# Voluntary for the Third Sunday after Epiphany.

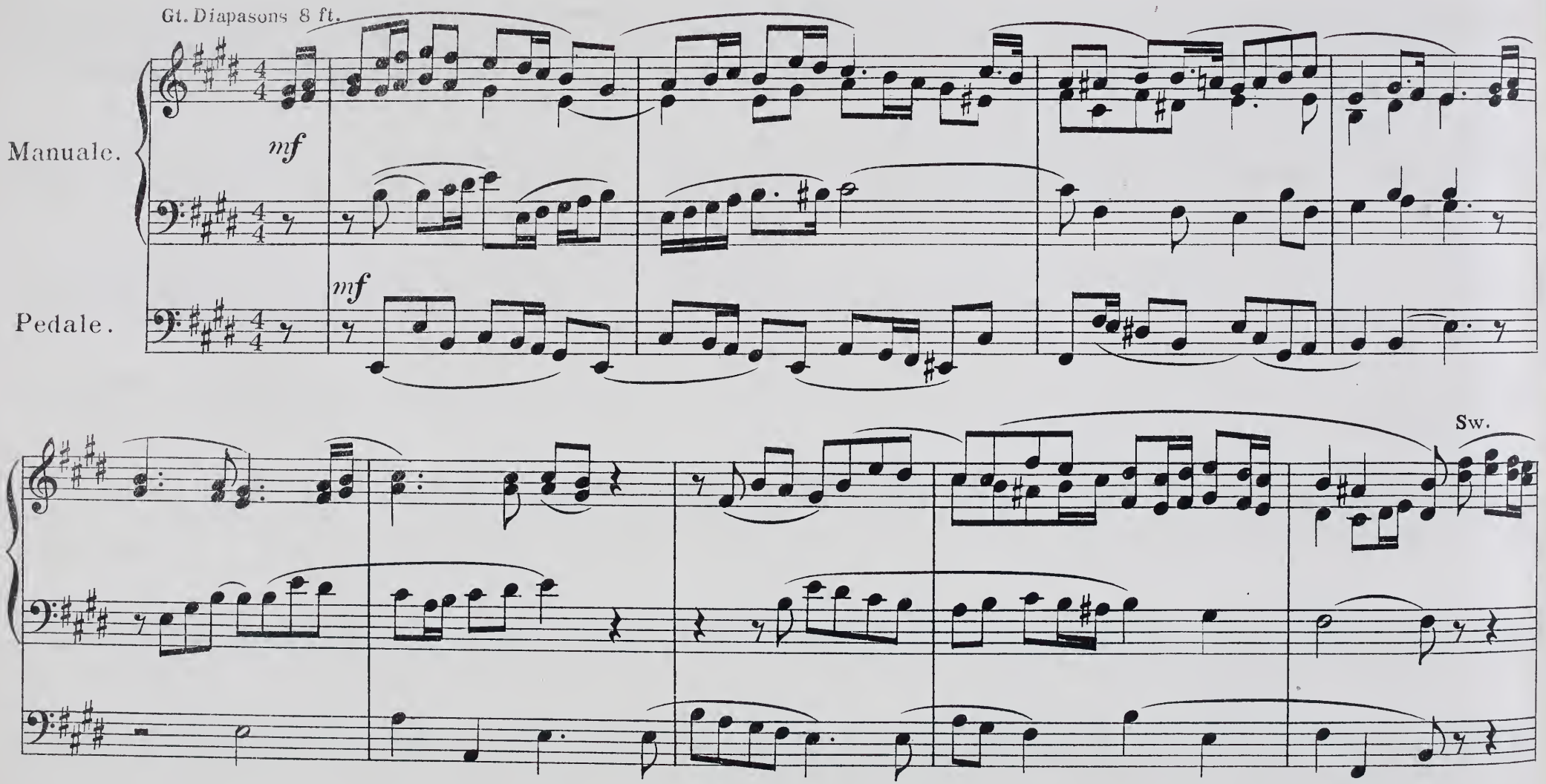
## Choral Hymn.

"O Lord, Thy heavenly grace impart."

STEPHEN ELVEY.
Mus D. Oxon.

Prepare Organ.
Great Diaps. 8 ft.
Sw. Soft 8 & 4 ft. with Oboe.
Ped. 16 & 8 ft. with
Great coupled.

Moderato. ♩ = 88.

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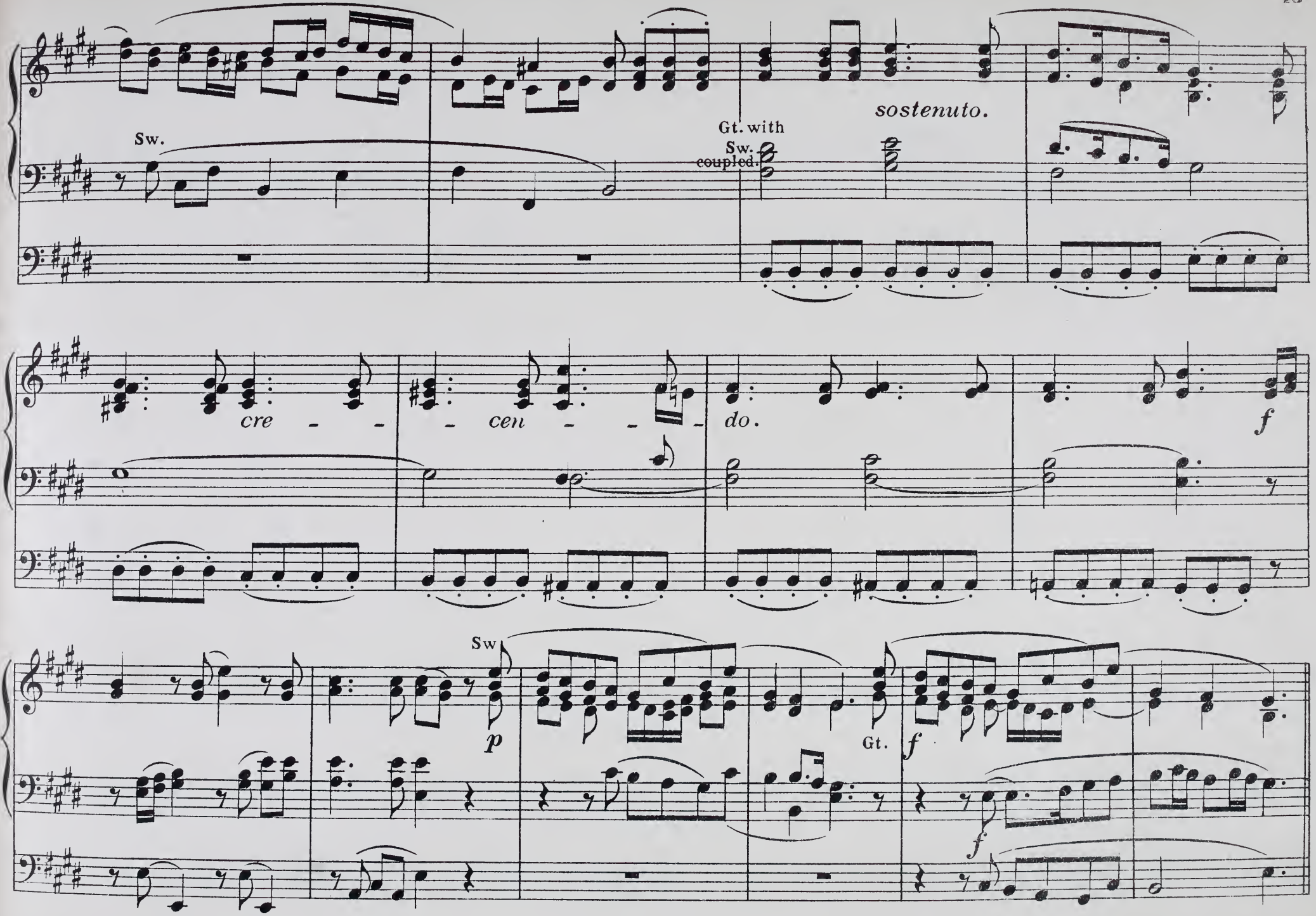
Sw.
Gt. with Sw. coupled.
sostenuto.
cre - - - cen - - - do.
f
Sw
p
Gt.
f
f

# Voluntary for the Fourth Sunday after Epiphany.

Prepare Organ.
Gt. to Prin.
Sw. Full.
Ped 16 & 8 ft.
with Sw. coupled.

Chorus. "And then shall your light break forth as the light of morning breaketh, and your health shall speedily spring forth then, and the Glory of the Lord ever shall reward you."
*from the Oratorio "Elijah."*

MENDELSSOHN.

Andante Maestoso. ♩ = 96.

Manuale.

Pedale.

Gt.

Sw. (both hands)

Sw. to Ped.

Sw. (continued)

Gt. L.H.

Gt. L.H.

Gt. both hands (with Sw. coupled)

Gt. to Ped.

add 15th

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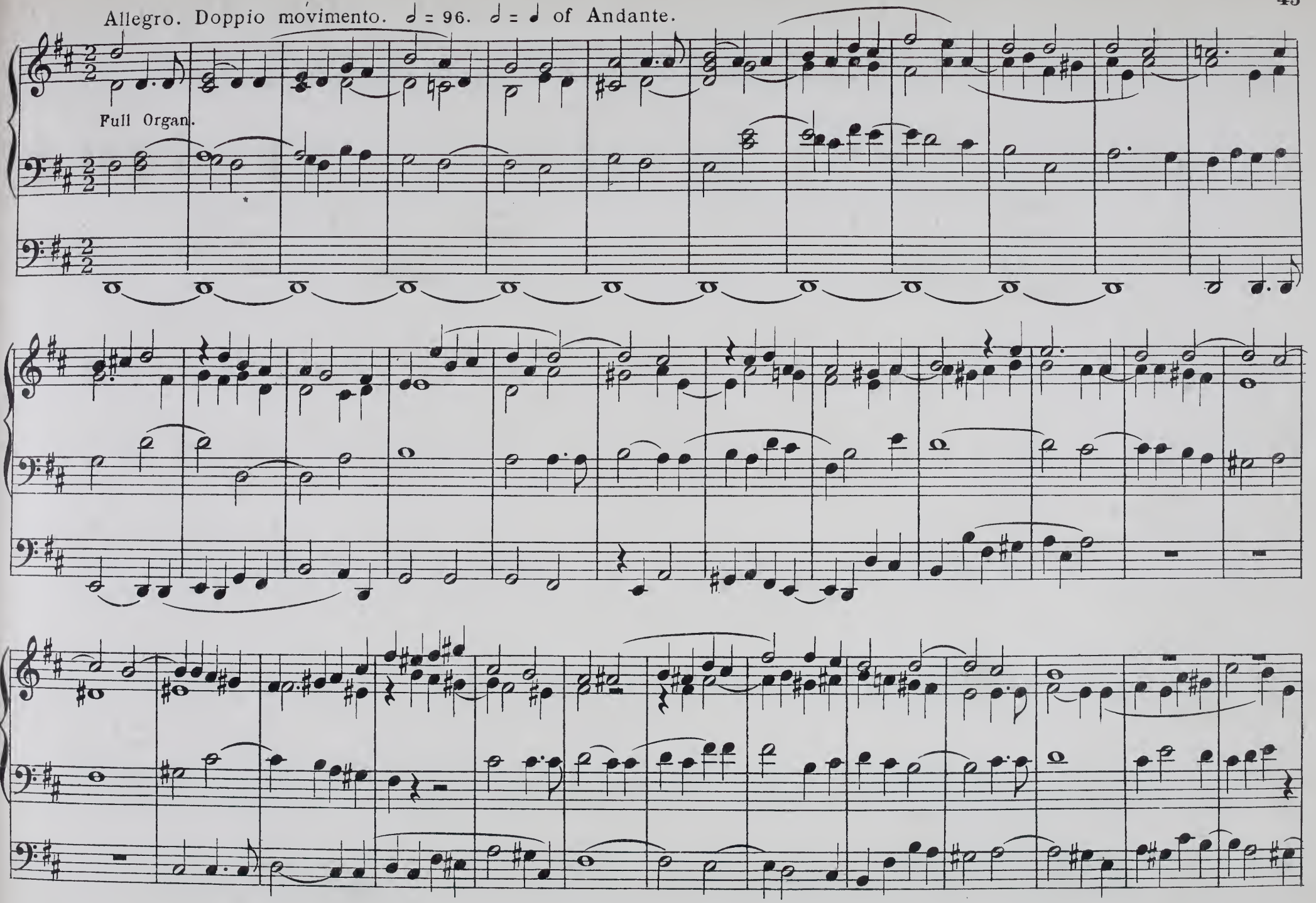
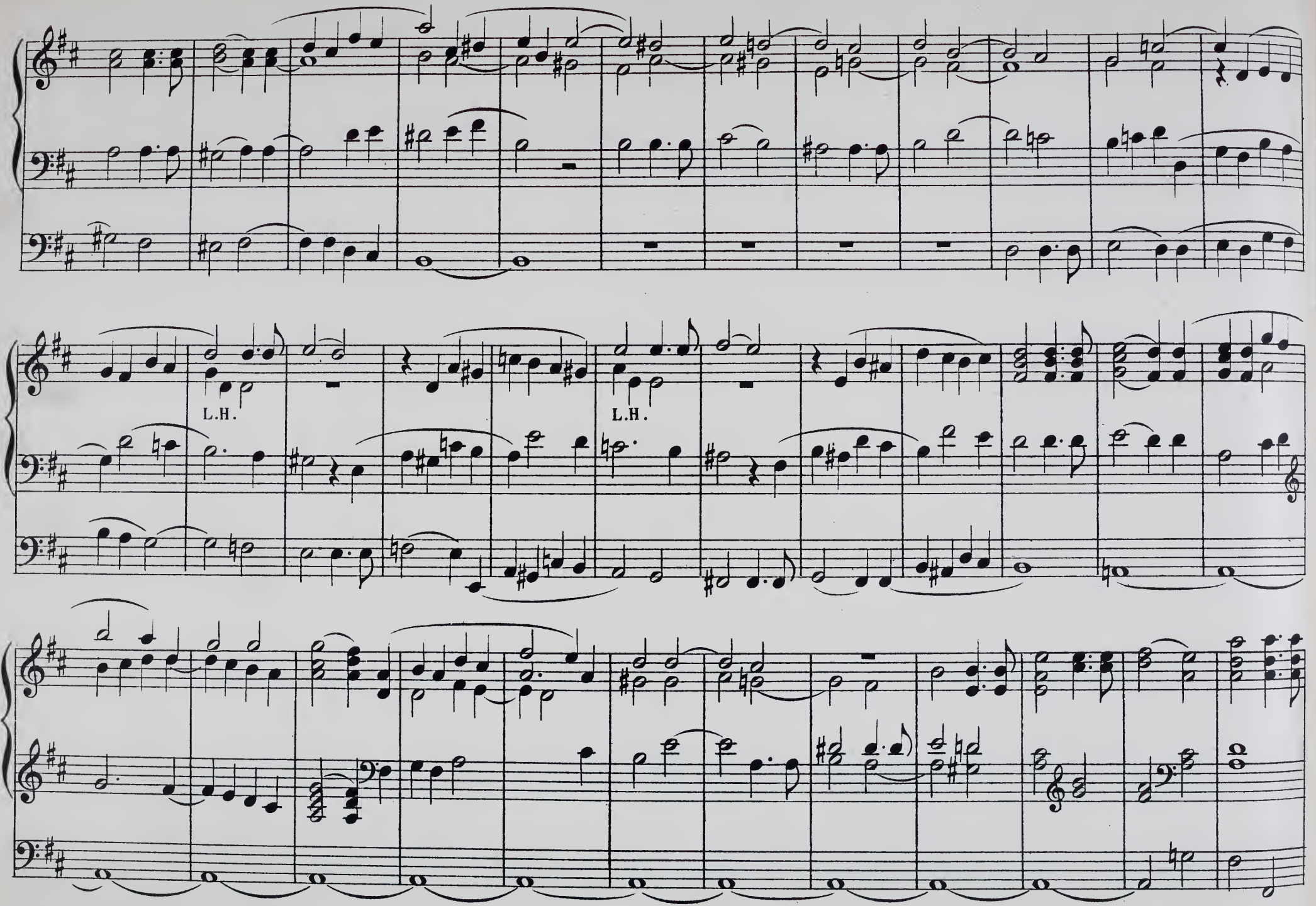
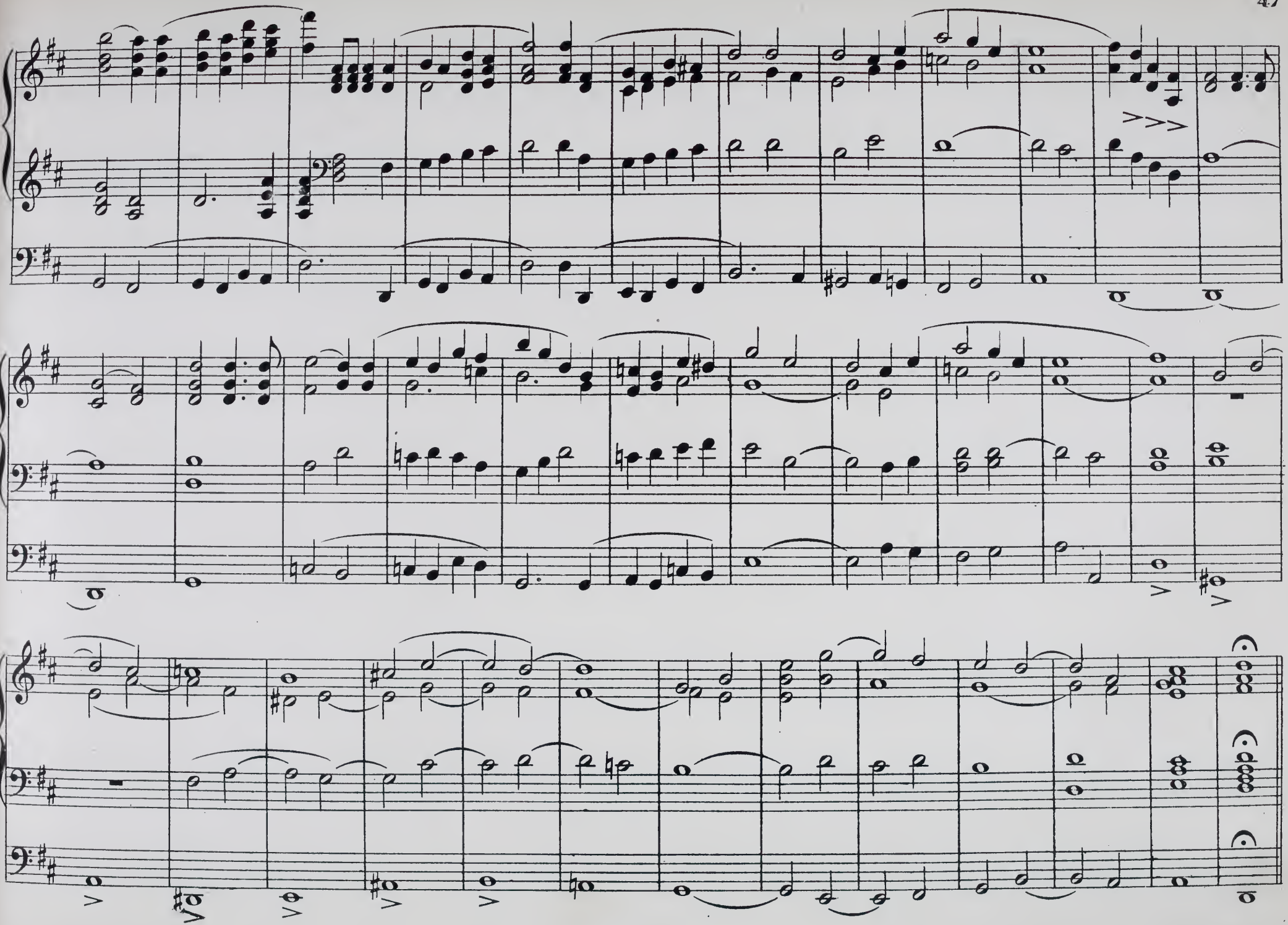
Allegro. Doppio movimento. 𝅗𝅥 = 96. 𝅗𝅥 = ♩ of Andante.

Full Organ.




L.H.
L.H.

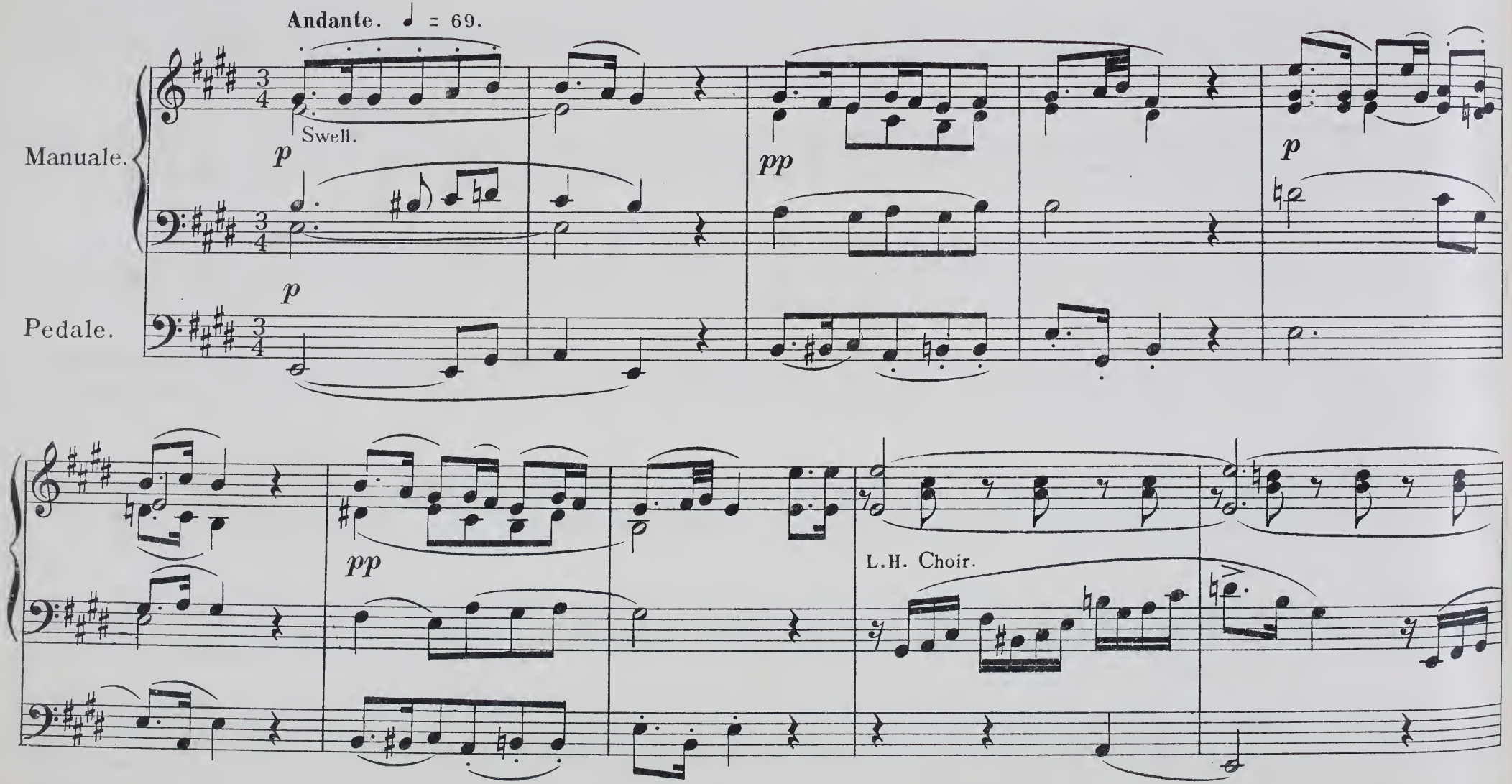


# Communion for the Fifth Sunday after Epiphany.

Arranged from a Pianoforte Sonata.

Prepare Organ.
Sw. Voix Celestes.
Ch. Dulciana with Sw. coupled.
Ped. Soft 16 ft. with Sw. coupled.

F. SCHUBERT.
Op. 147.

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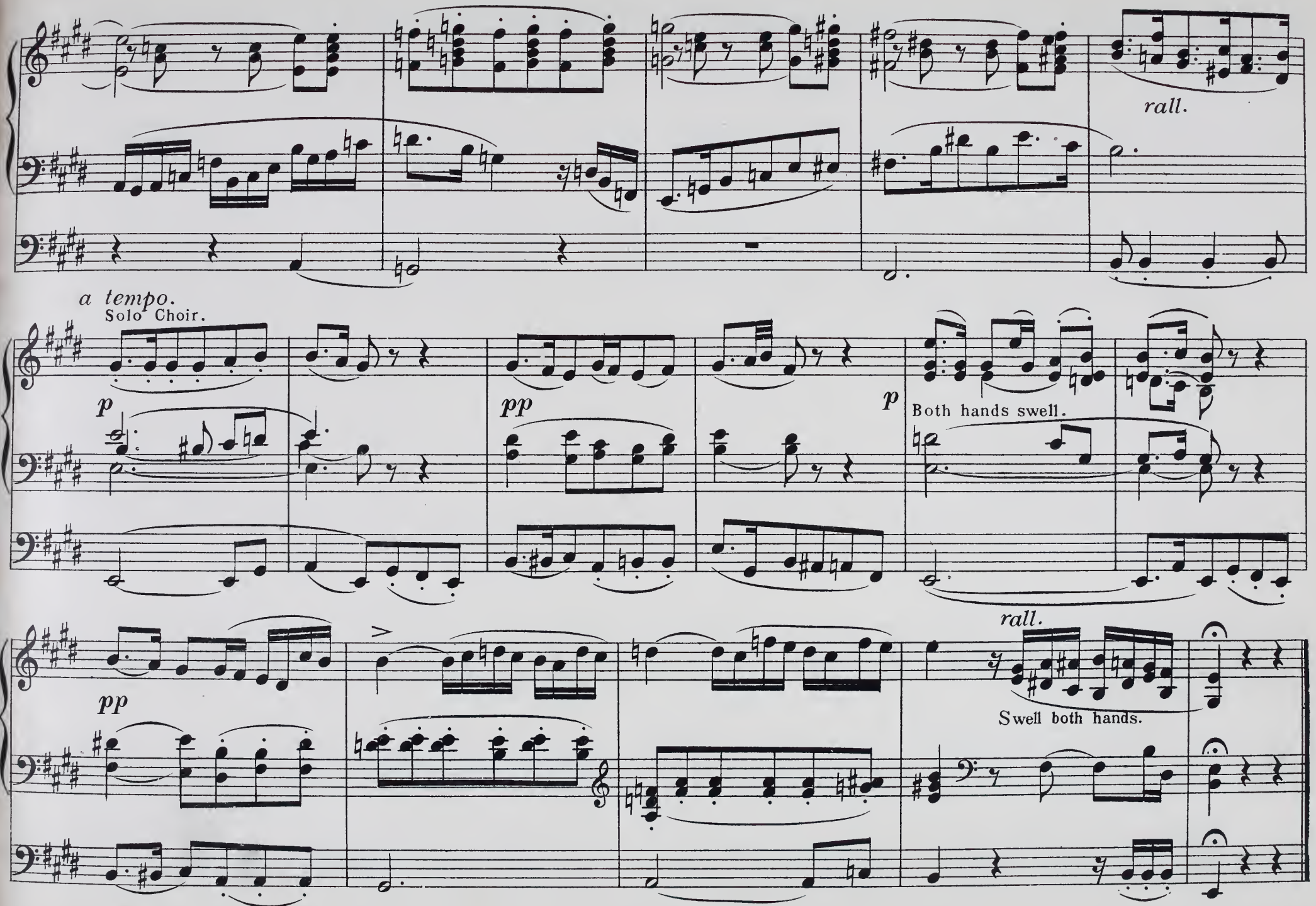

rall.
a tempo.
Solo Choir.
p
pp
p
Both hands swell.
rall.
pp
Swell both hands.

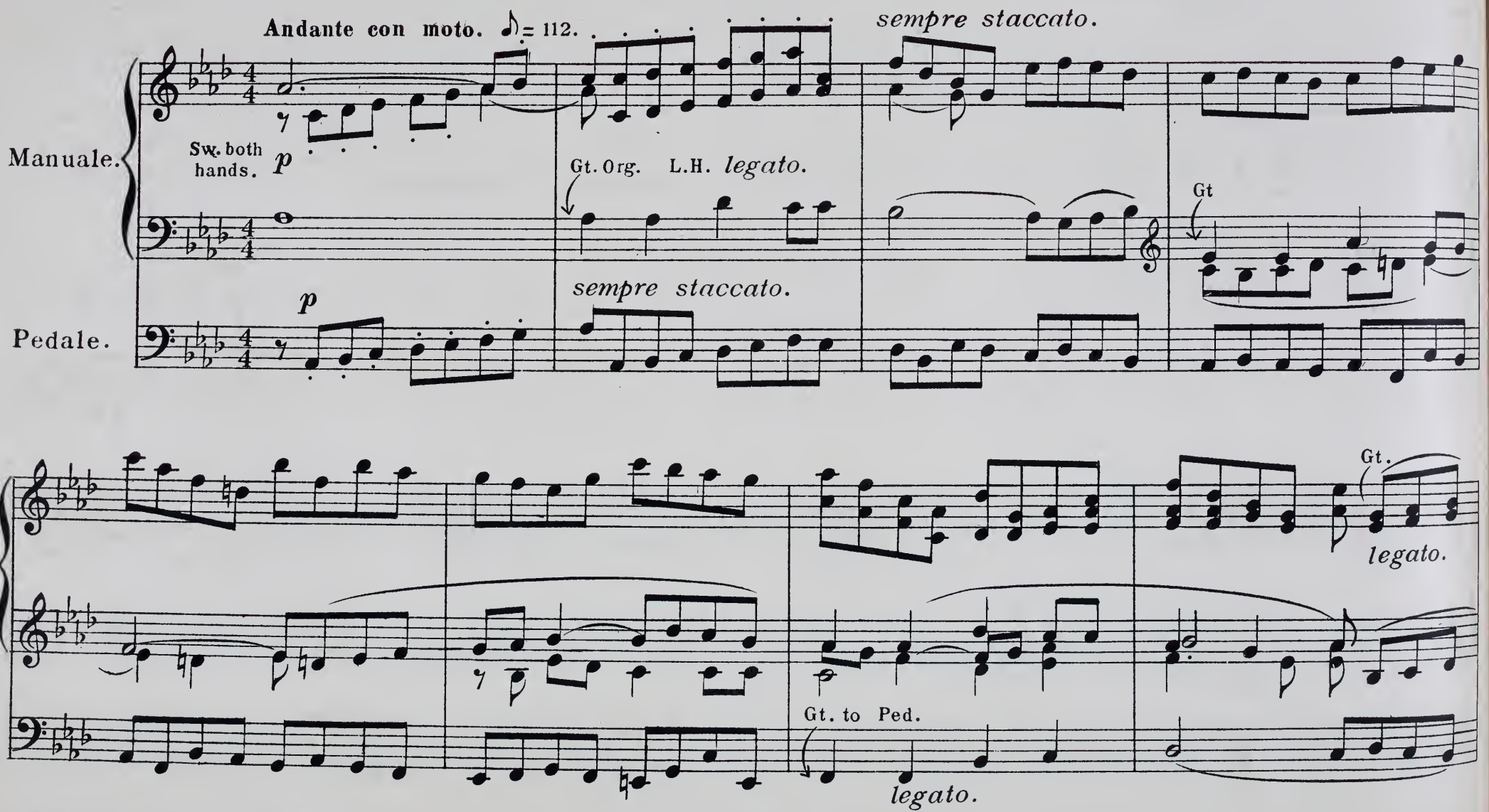
# Voluntary for the Sixth Sunday after Epiphany.

"See what love hath the Father bestowed on us."

*Chorus from St: Paul.*

MENDELSSOHN.

Prepare Gt. Soft 8 ft. with Sw. coupled.
Sw. 8 & 4 ft. with Soft reed.
Ped. Soft 16 & 8 ft. with Sw. coupled.

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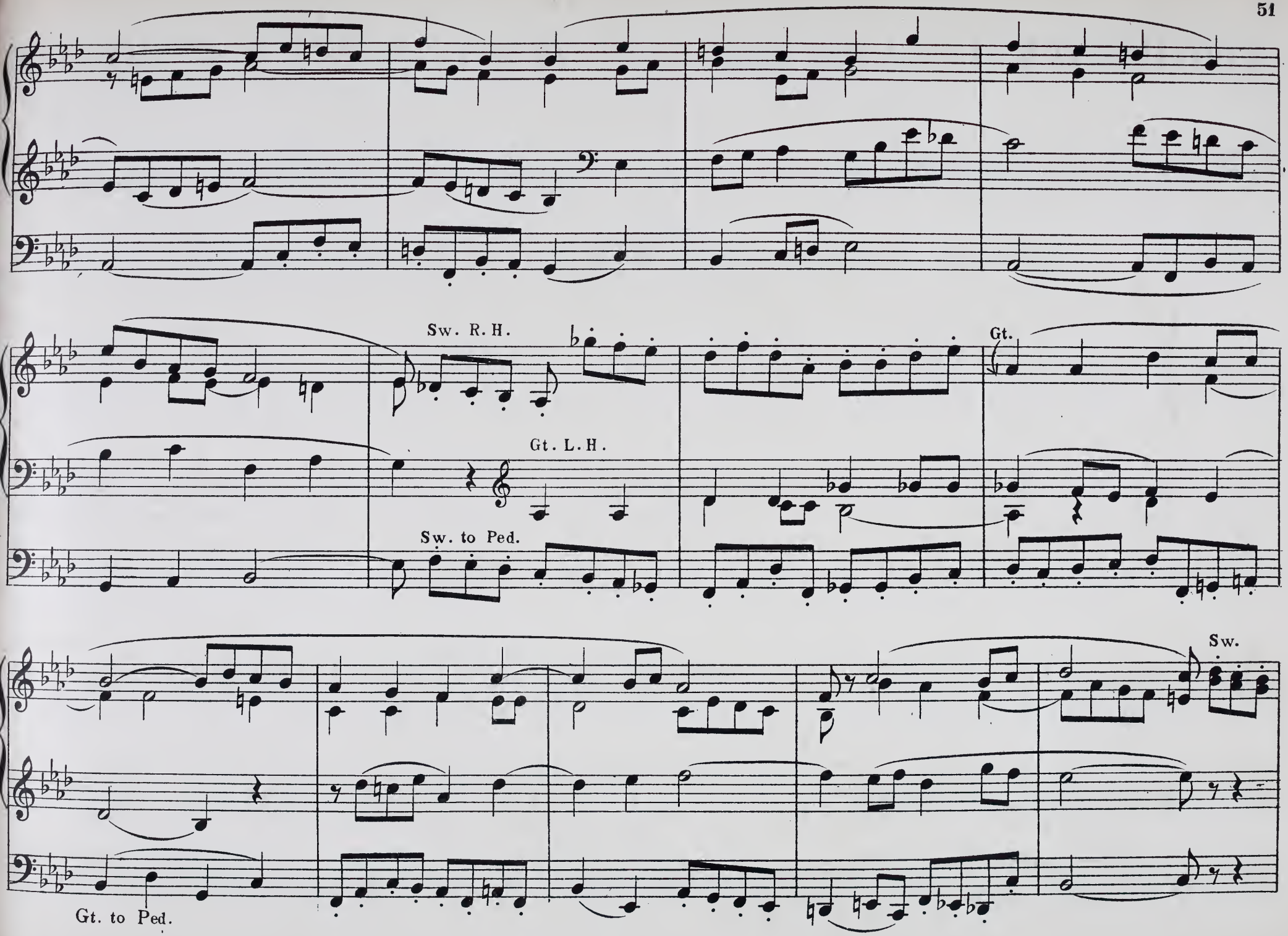
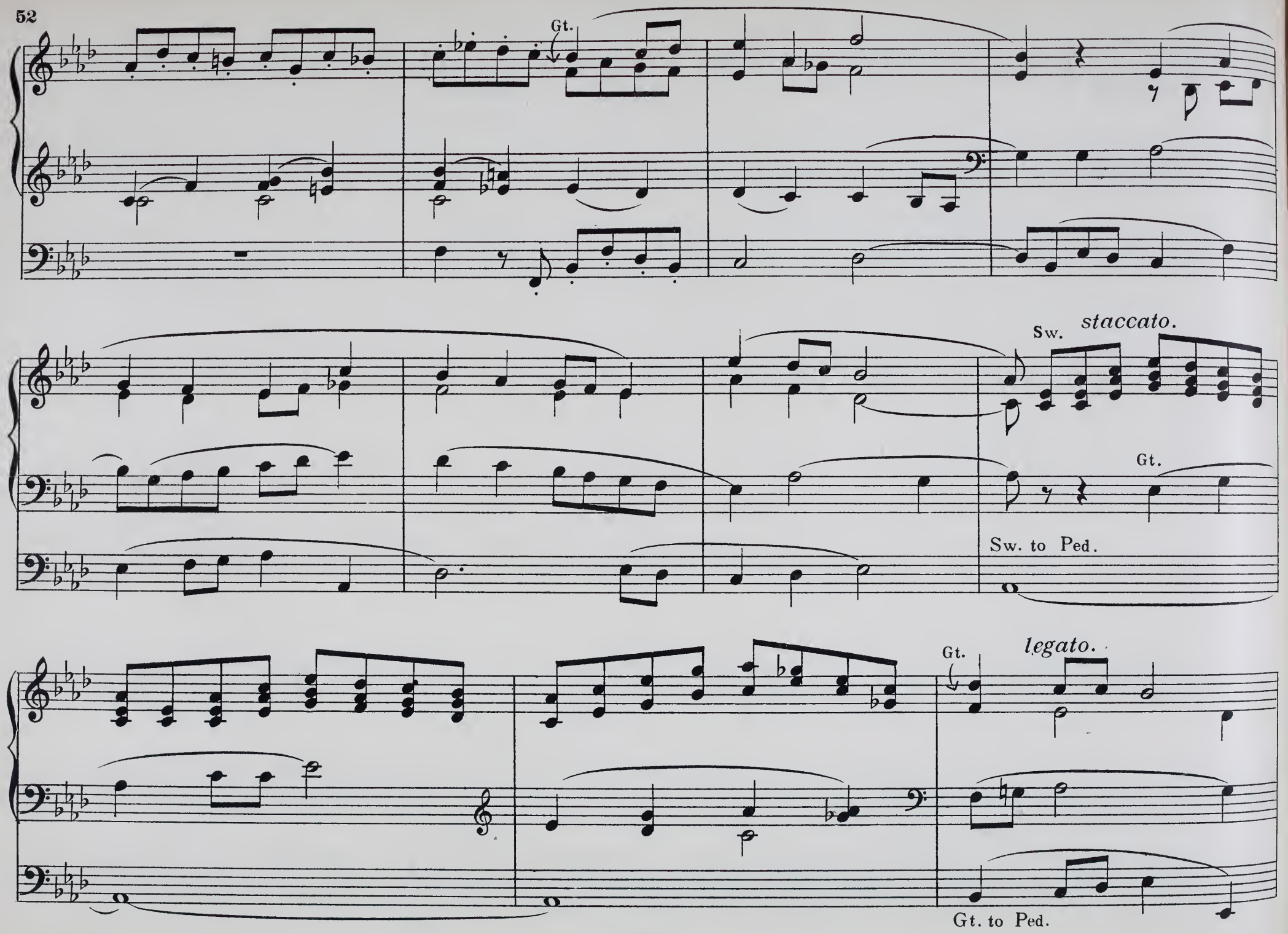
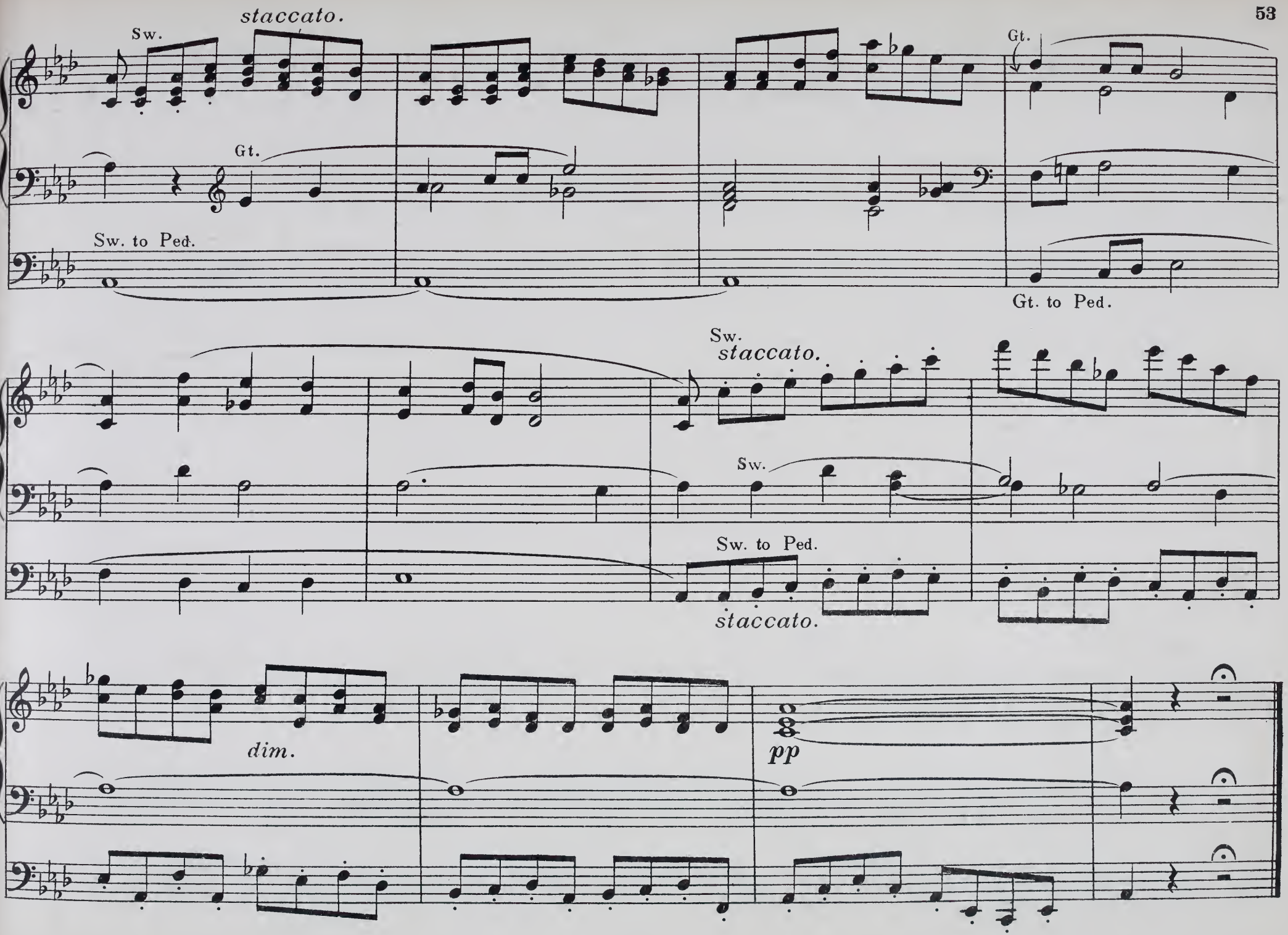

Sw. R. H.
Gt.
Gt. L. H.
Sw. to Ped.
Sw.
Gt. to Ped.


Gt.
Sw.
staccato.
Gt.
Sw. to Ped.
Gt.
legato.
Gt. to Ped.


staccato.
Sw.
Gt.
Sw. to Ped.
Gt. to Ped.
Sw.
staccato.
Sw.
Sw. to Ped.
staccato.
dim.
pp

# Voluntary for Septuagesima Sunday.

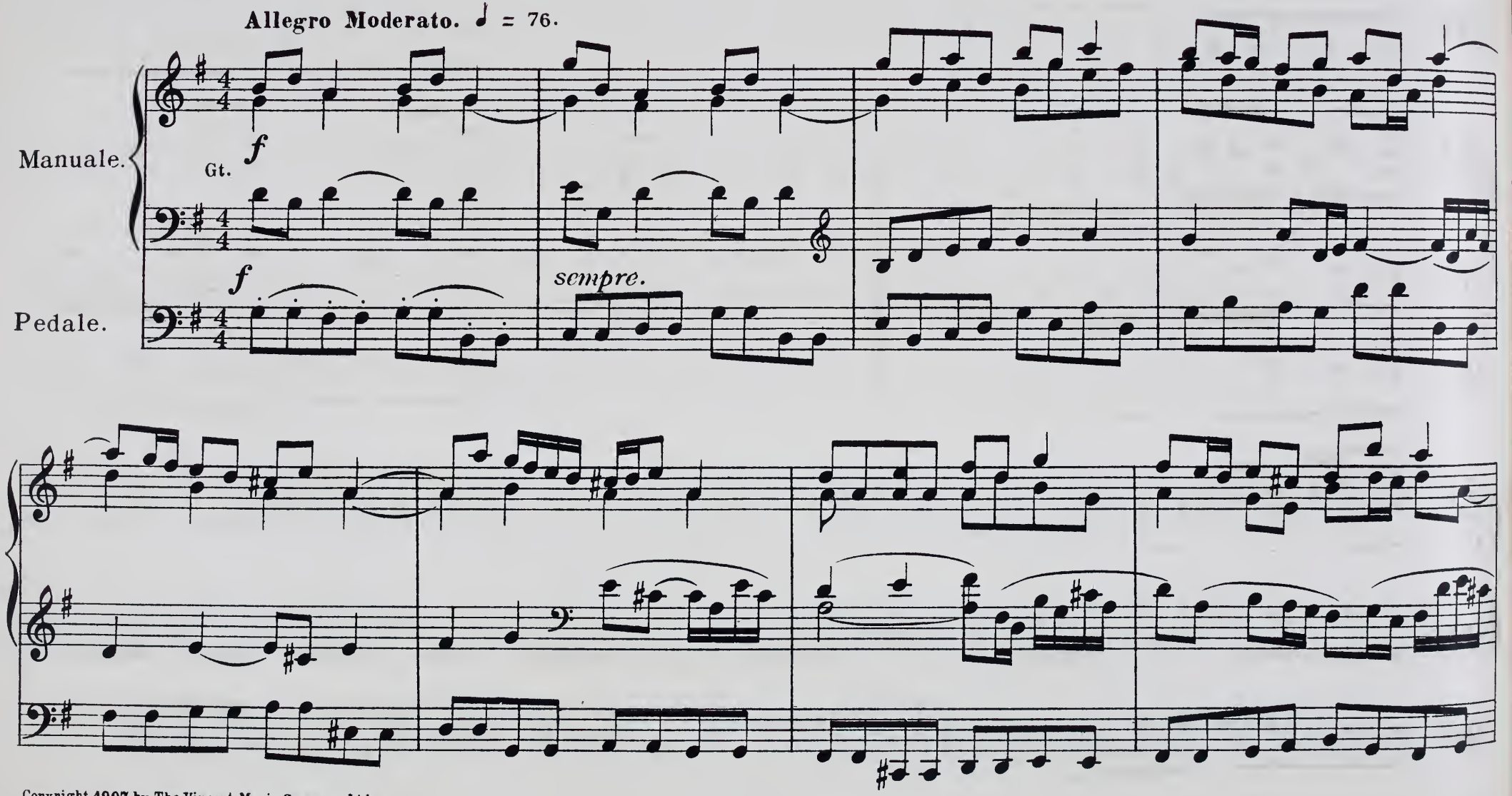
## Allegro in G.

Gt. Full to 15th
Sw. Full.
Ped. 16 & 8 ft. with Gt. coupled.

*From the Overture to Guistino.*
*(1736)*

HANDEL.

**Allegro Moderato.** ♩ = 76.

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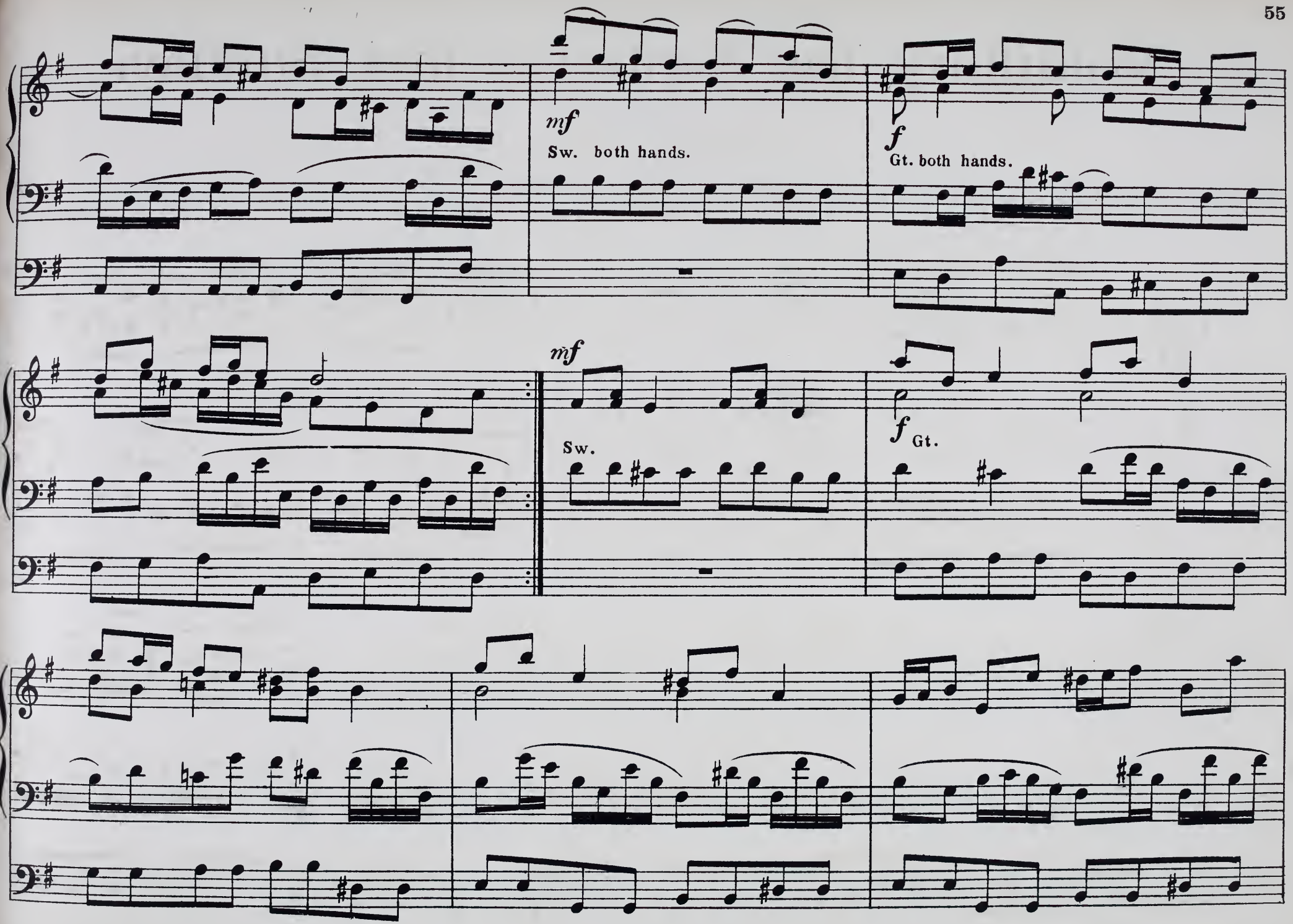
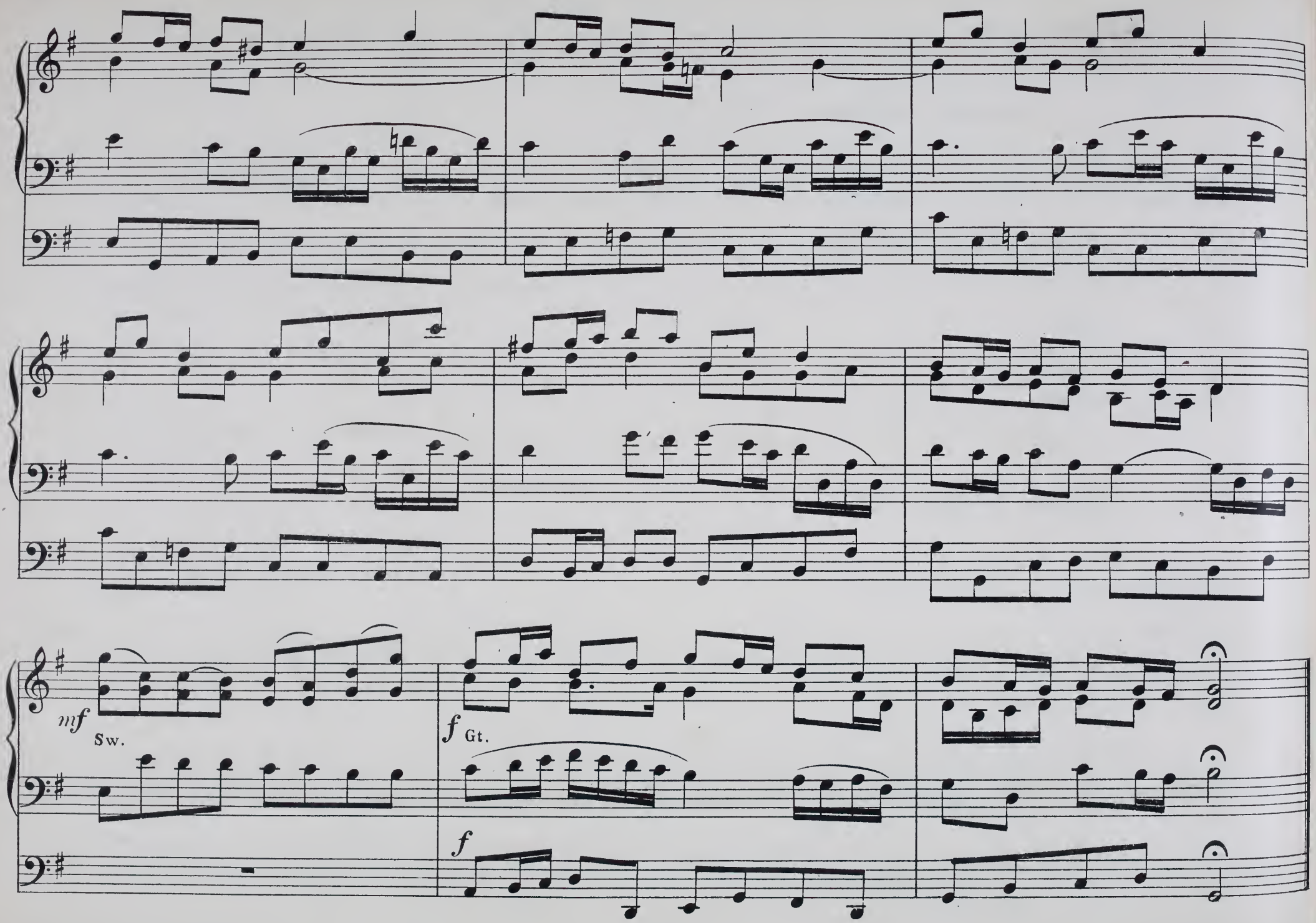

mf
Sw. both hands.
f
Gt. both hands.
mf
Sw.
f Gt.


mf
Sw.
f
Gt.
f

# Voluntary for Sexagesima Sunday.

## Adagio

from Sonata Pathetique.

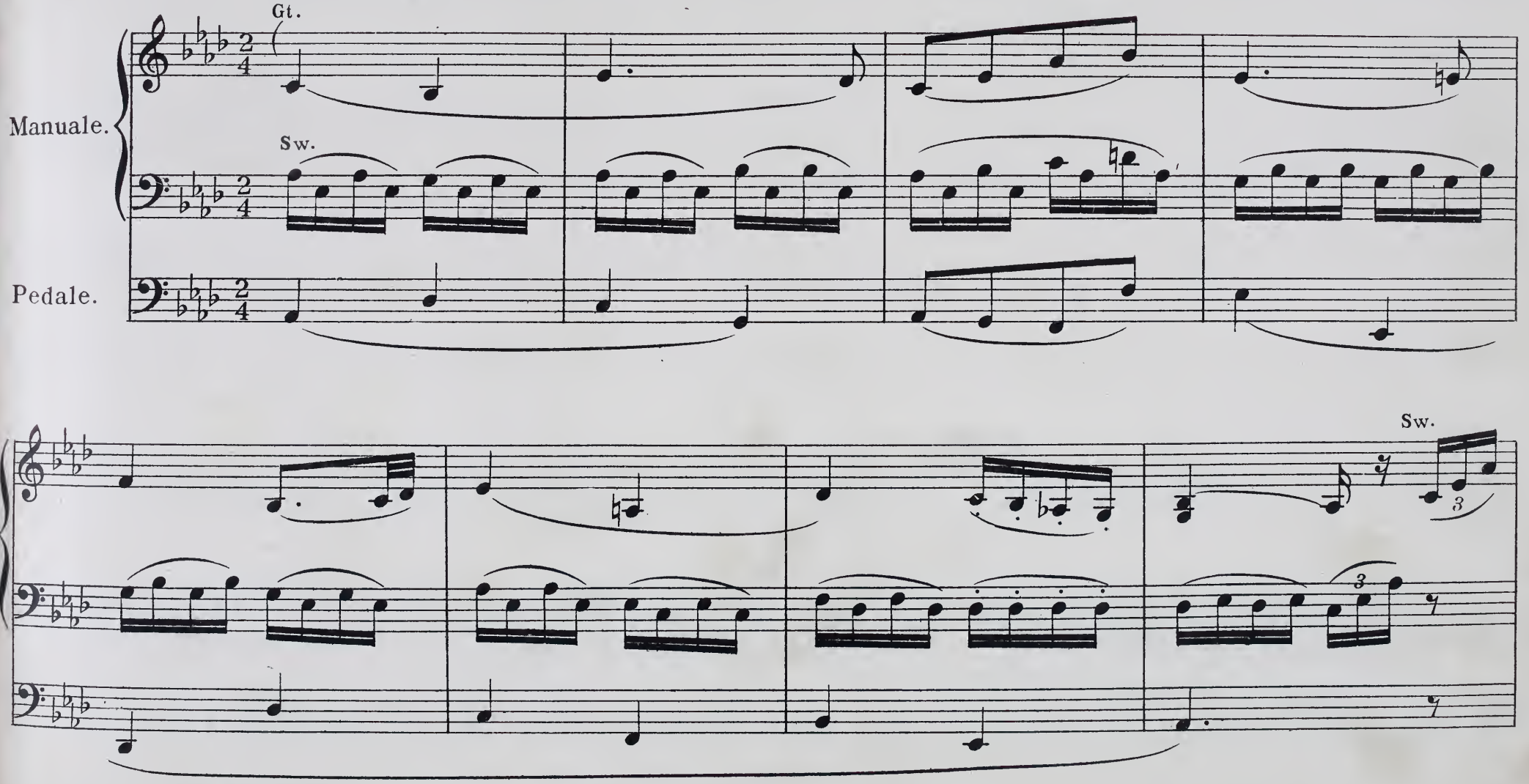
Op. 13.

*(Arranged for the Organ by John Barrett.)*

L. van BEETHOVEN.

Prepare Organ.
Gt. Soft Op. Diap. 8 ft. with Sw. coupled.
Sw. Soft 8 & 4 ft. with Oboe.
Ch. Dulciana Stop. Diap. & 8 ft. Flute.
Ped. Soft 16 ft. with Sw. coupled.

**Adagio cantabile.** ♩ = 60.

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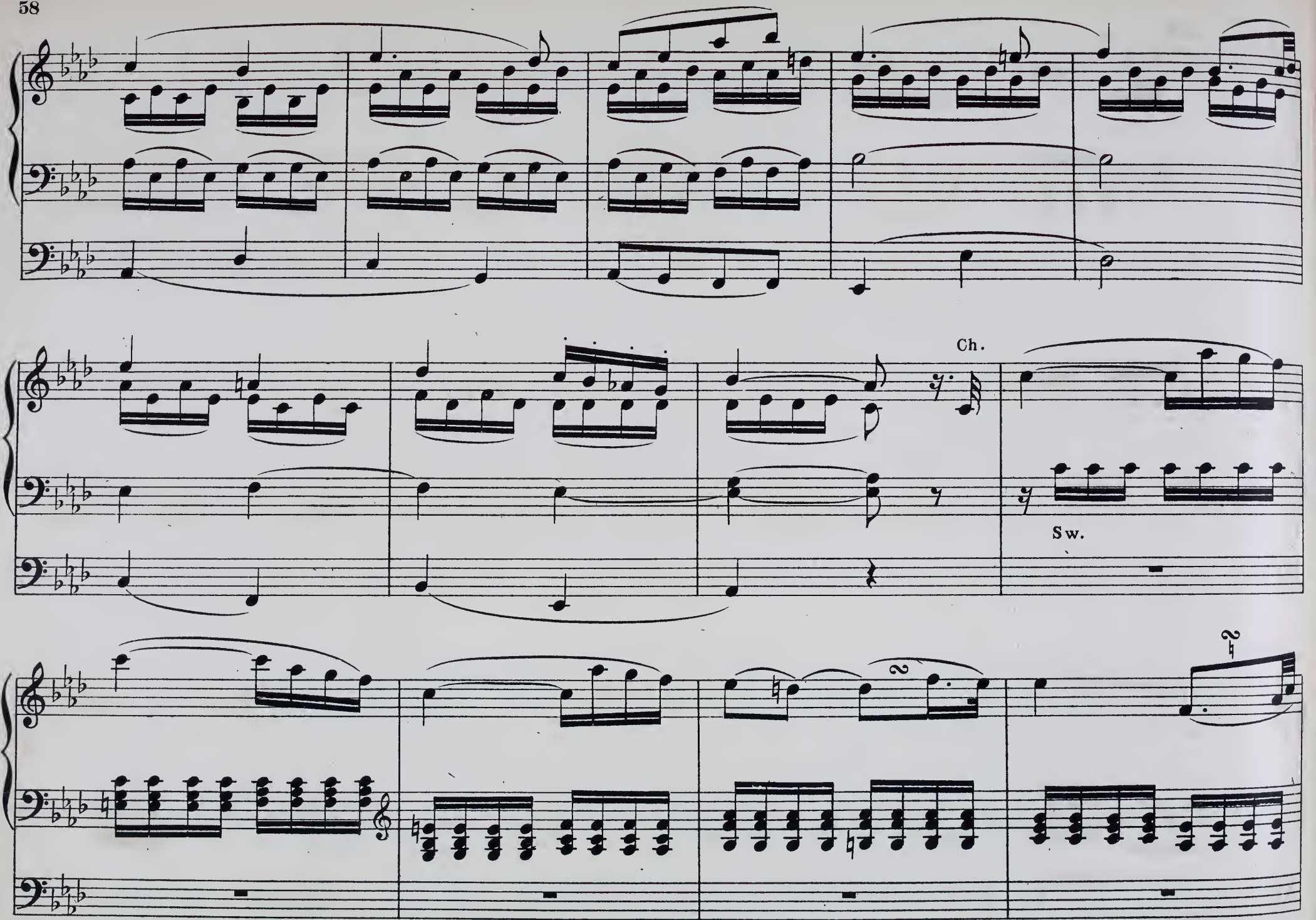
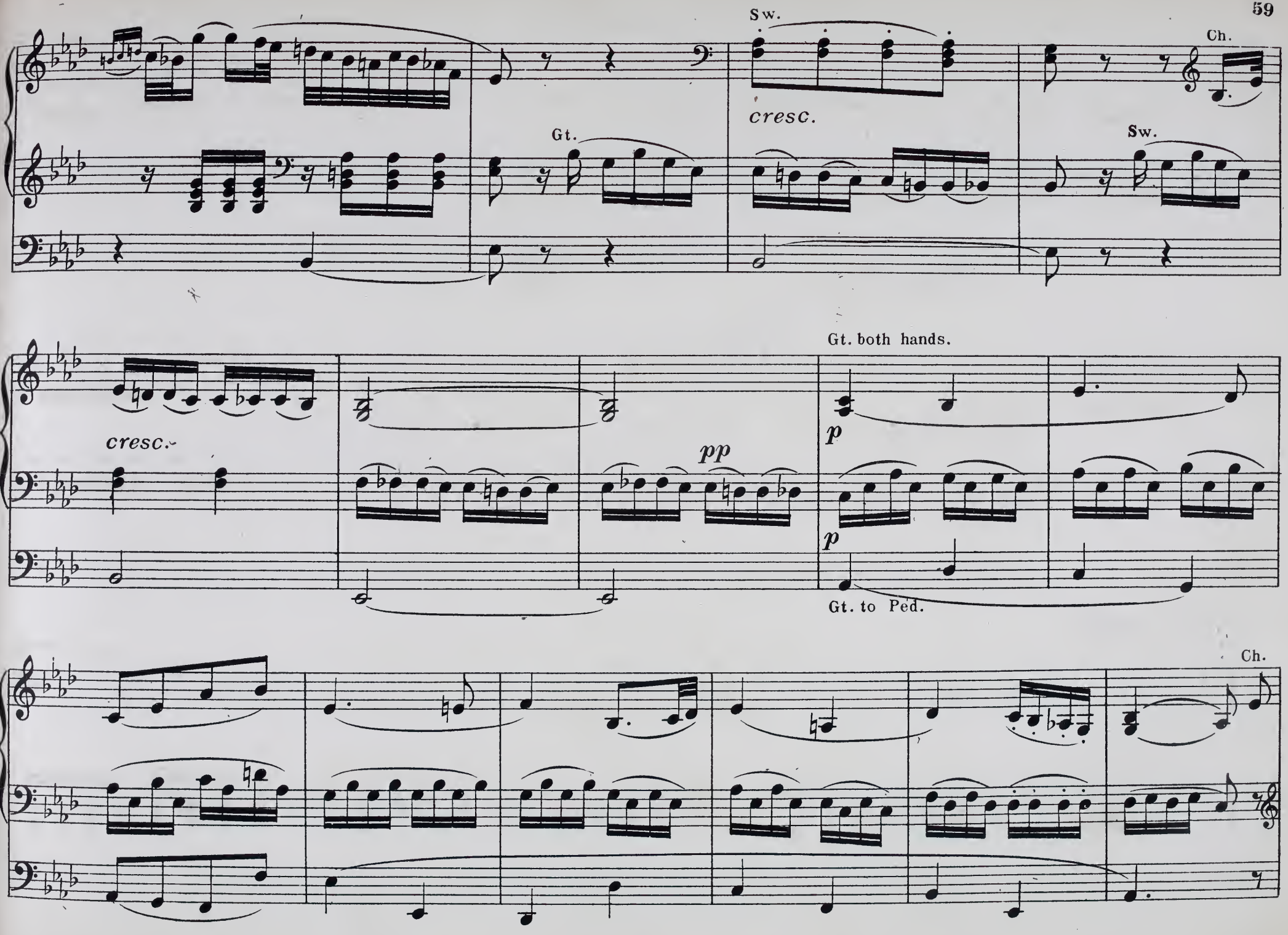
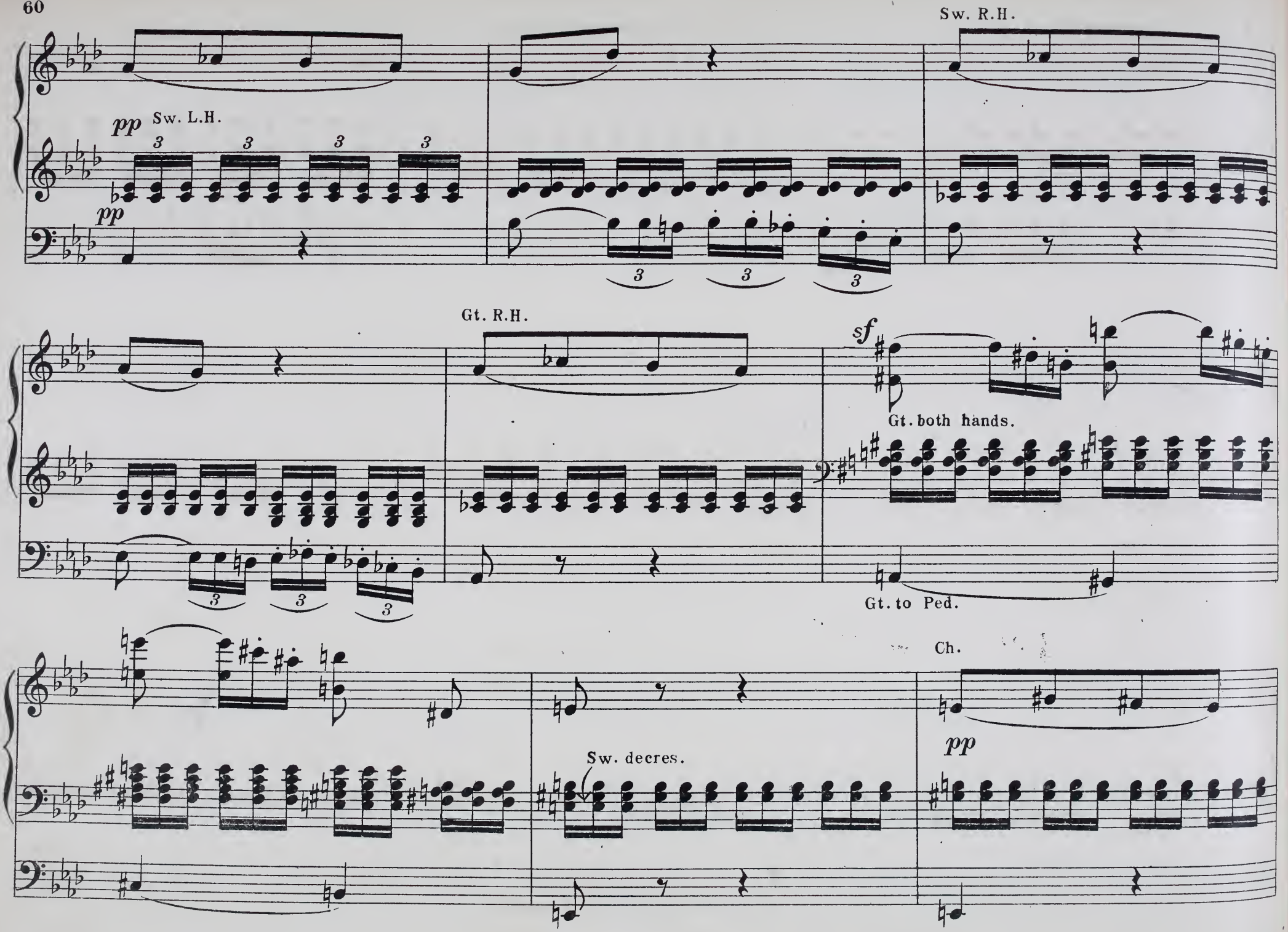
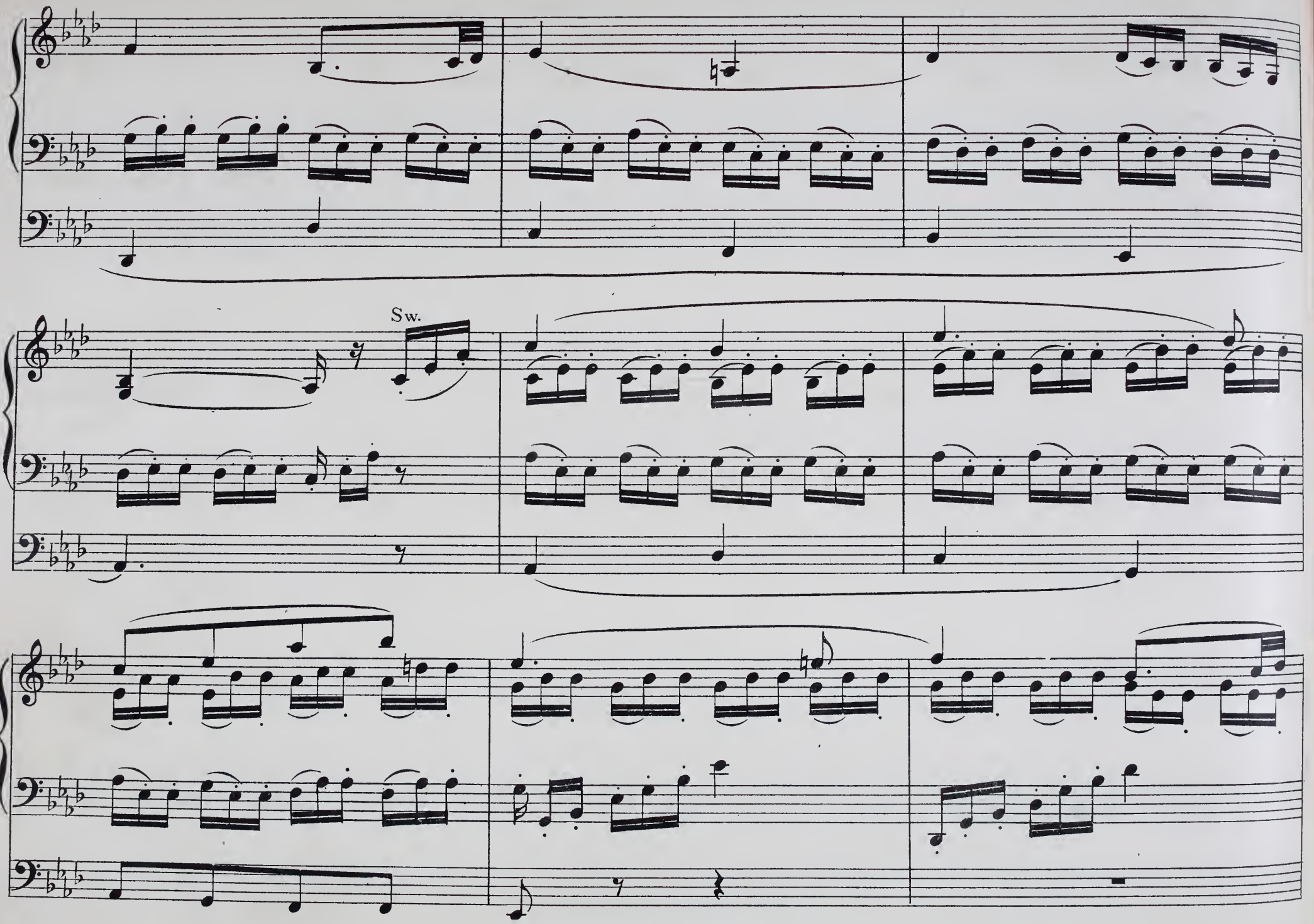

Ch.
Sw.

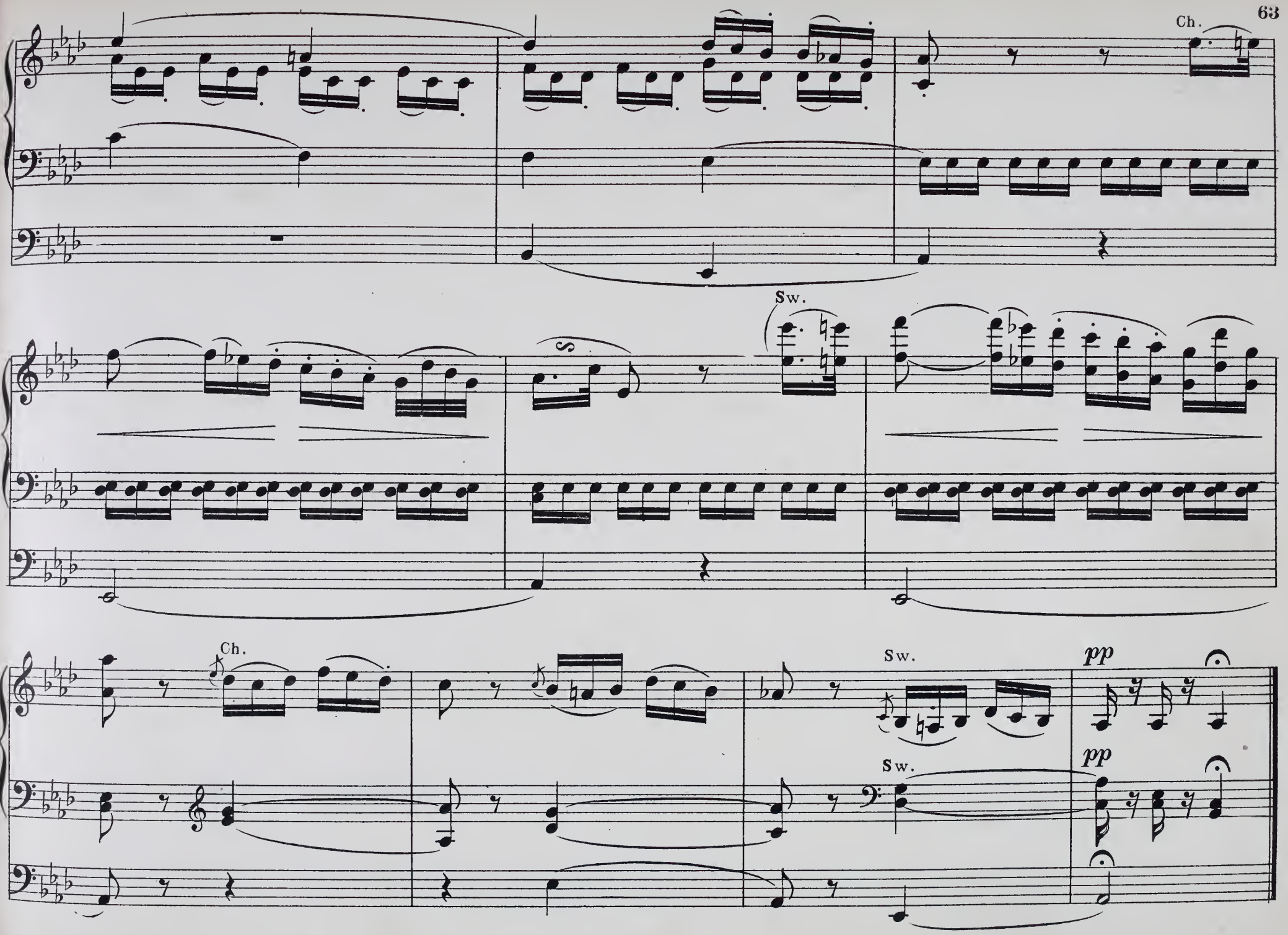

Sw.
Ch.
cresc.
Gt.
Sw.
Gt. both hands.
cresc.
pp
p
p
Gt. to Ped.
Ch.


Sw. R.H.
pp
Sw. L.H.
pp
Gt. R.H.
sf
Gt. both hands.
Gt. to Ped.
Ch.
pp
Sw. decres.

Sw. R.H.

Gt.


Sw.

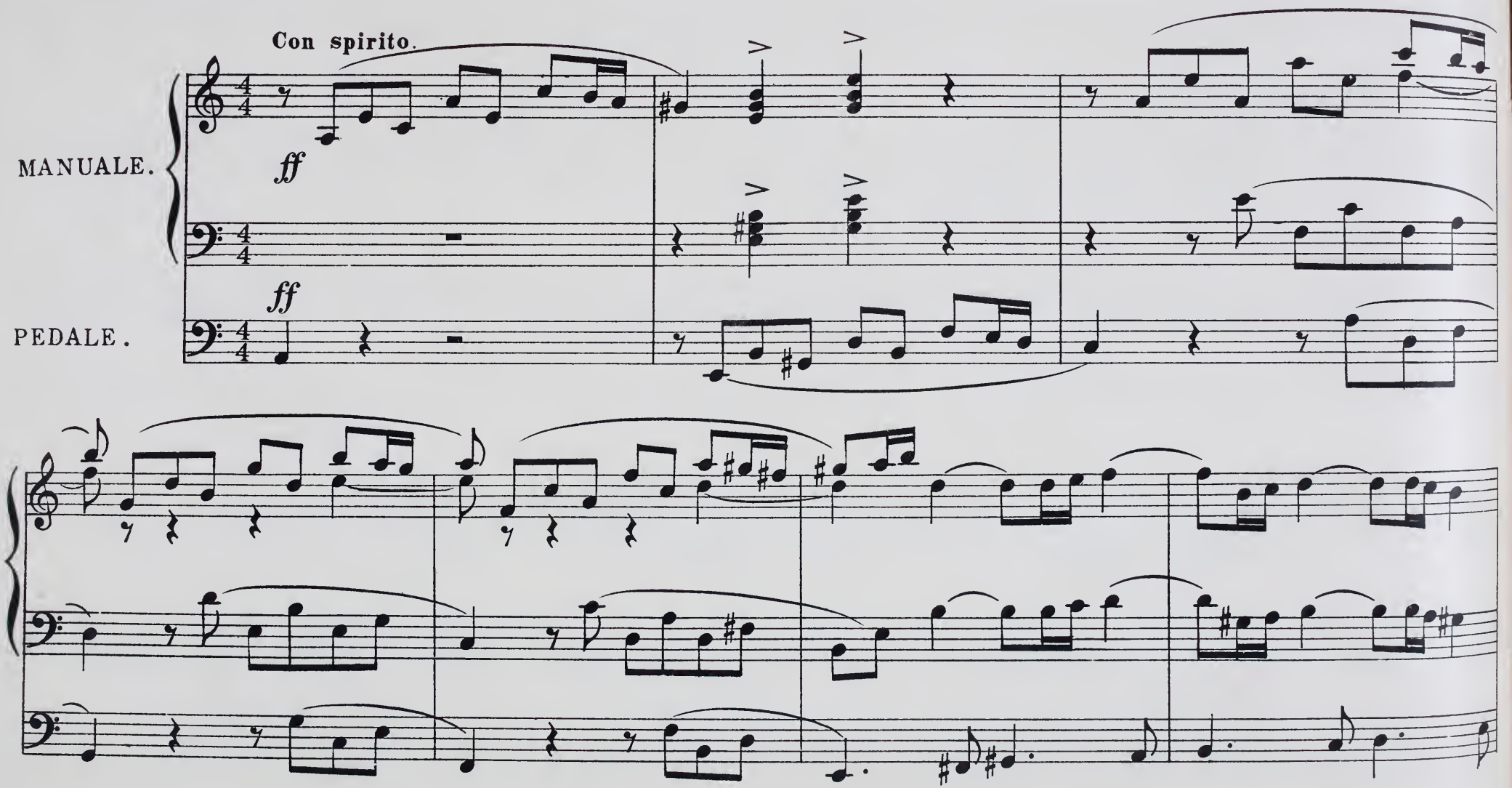

Ch.
Sw.
Ch.
Sw.
pp
Sw.
pp

# Voluntary for Quinquagesima Sunday.

## Organ Piece in A Minor.

Gt. Full. without Reeds. (with Sw. coupled.)
Sw. Full. (Box open.)
Ped. Full. (with Gt. coupled.)

SAMUEL WESLEY.

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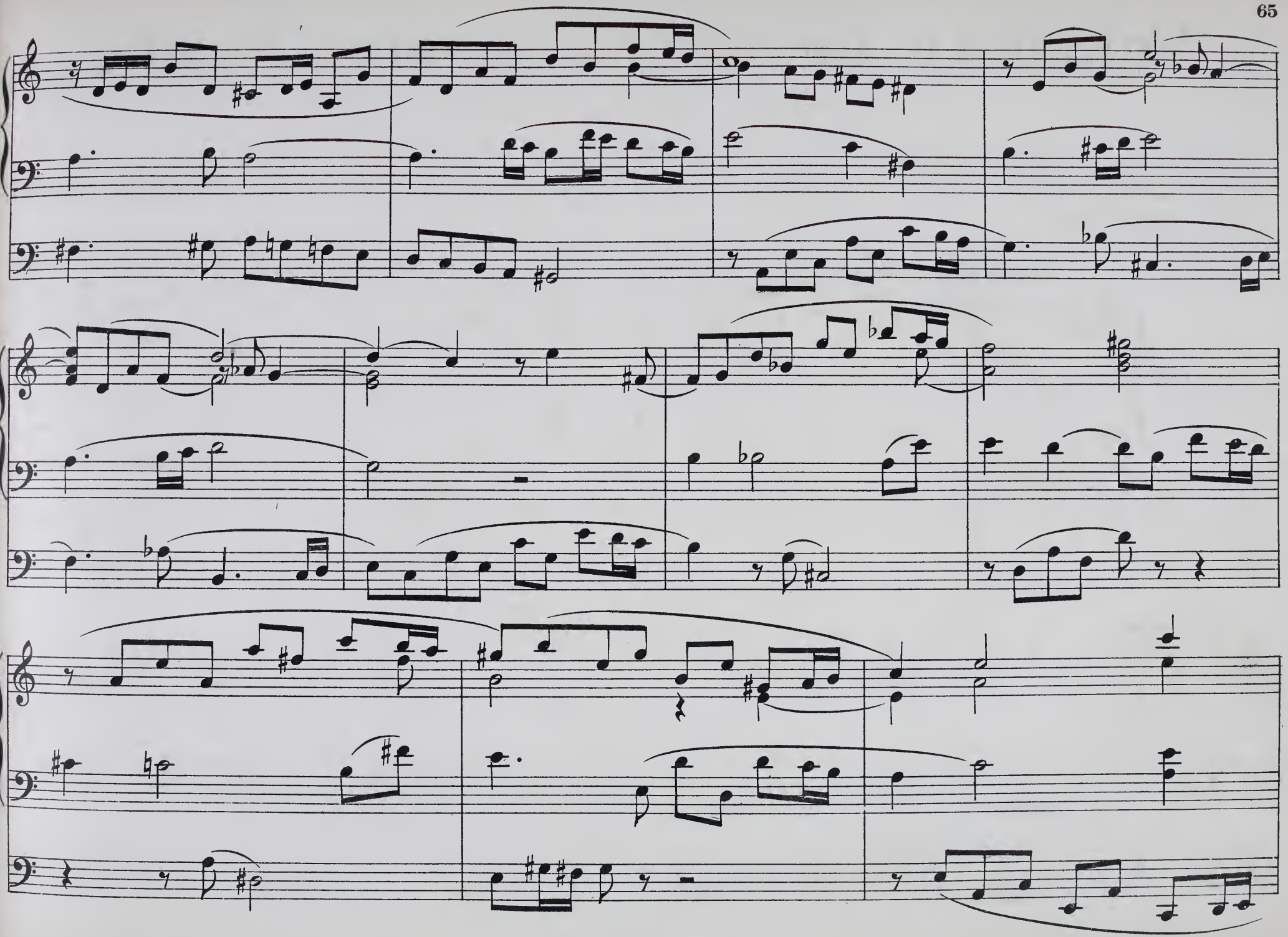
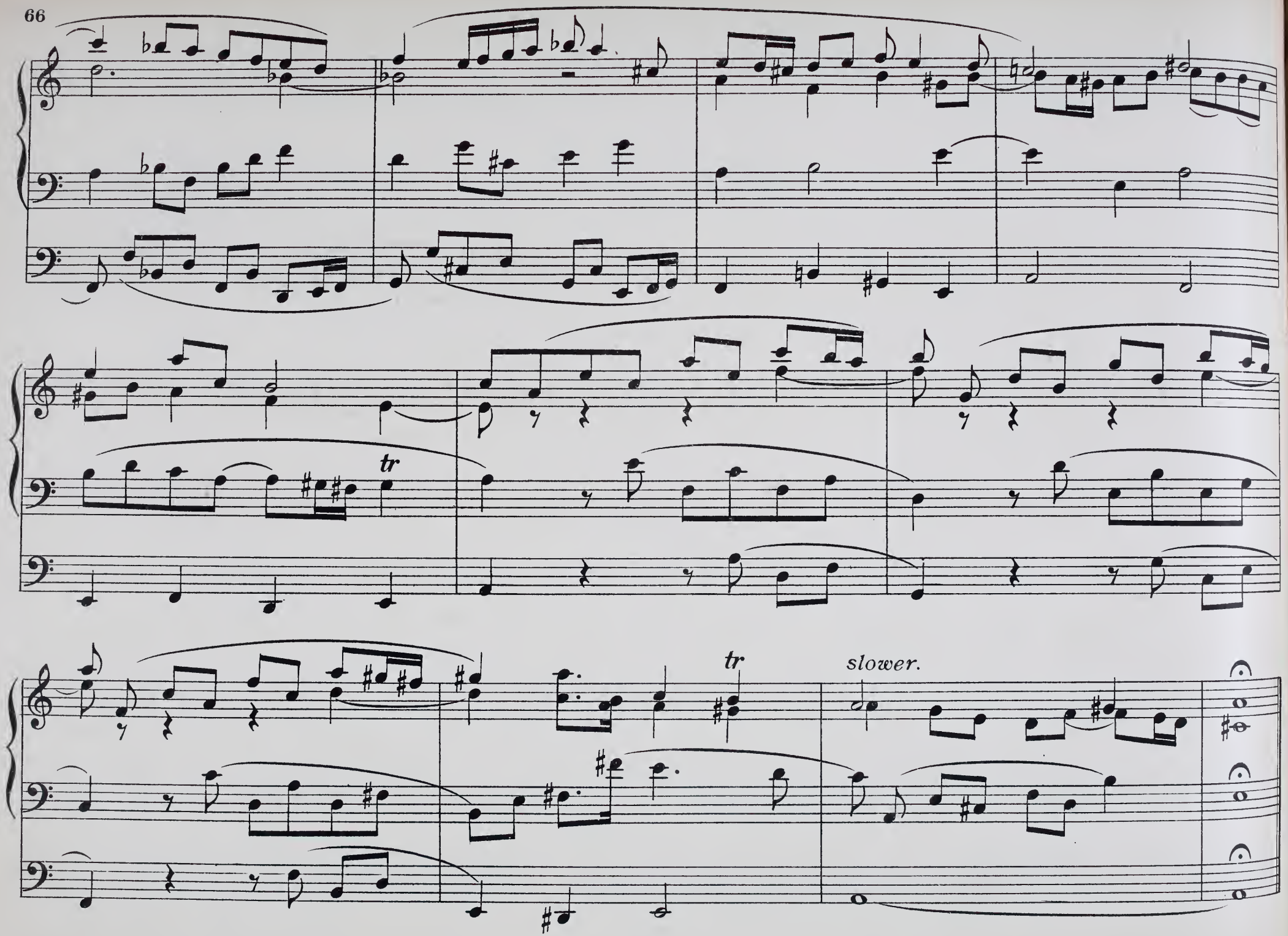


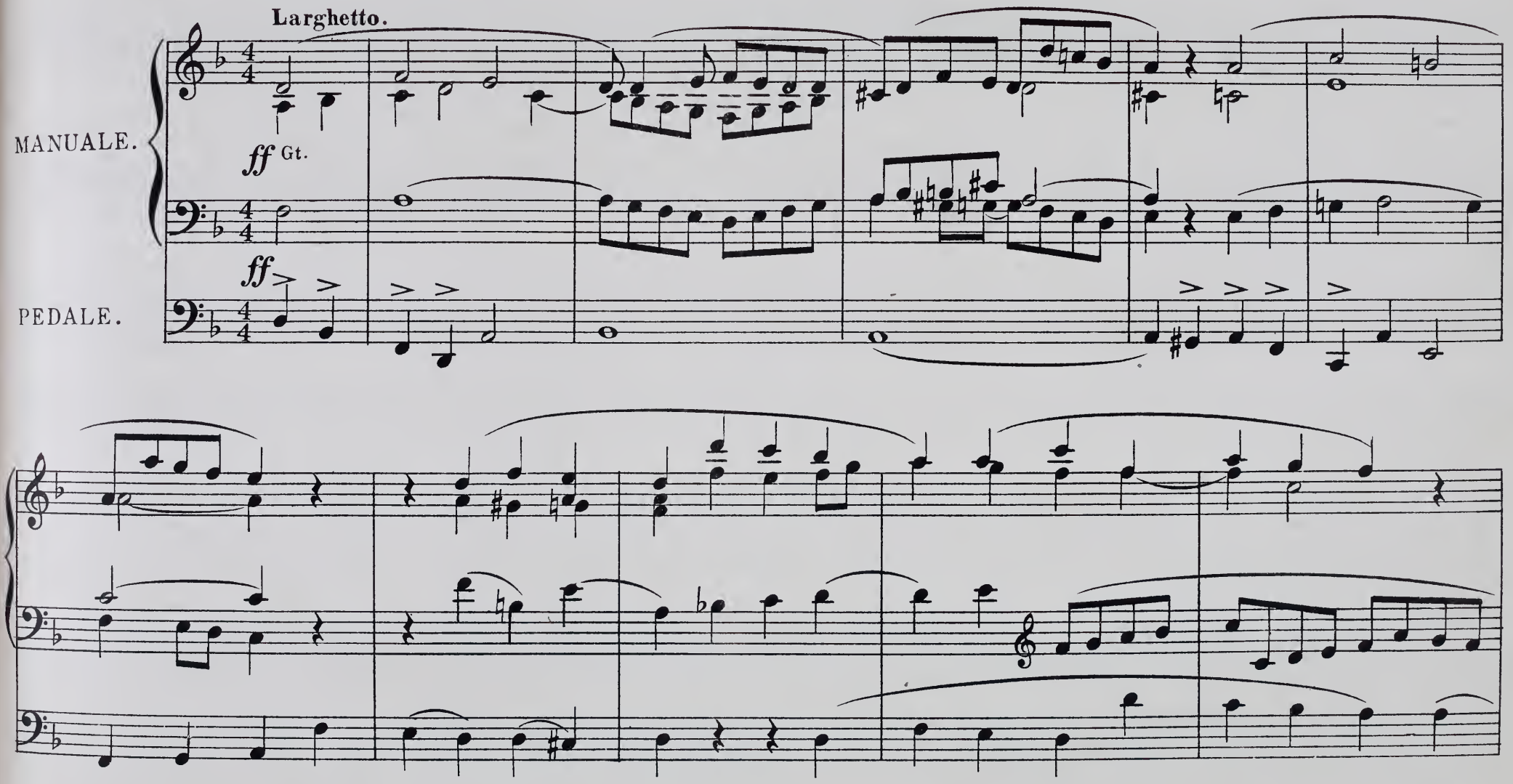

tr
tr
slower.

# Voluntary for the First Sunday in Lent.

Prepare Organ.
Gt. Full with Sw. coupled.
Sw. Full.
Solo. Tuba mirabilis.
Ped. Full with Gt. coupled.

For the Full Organ on two Lenten Hymn Tunes "S. Mary" and "Windsor."

CHARLES W. PEARCE.

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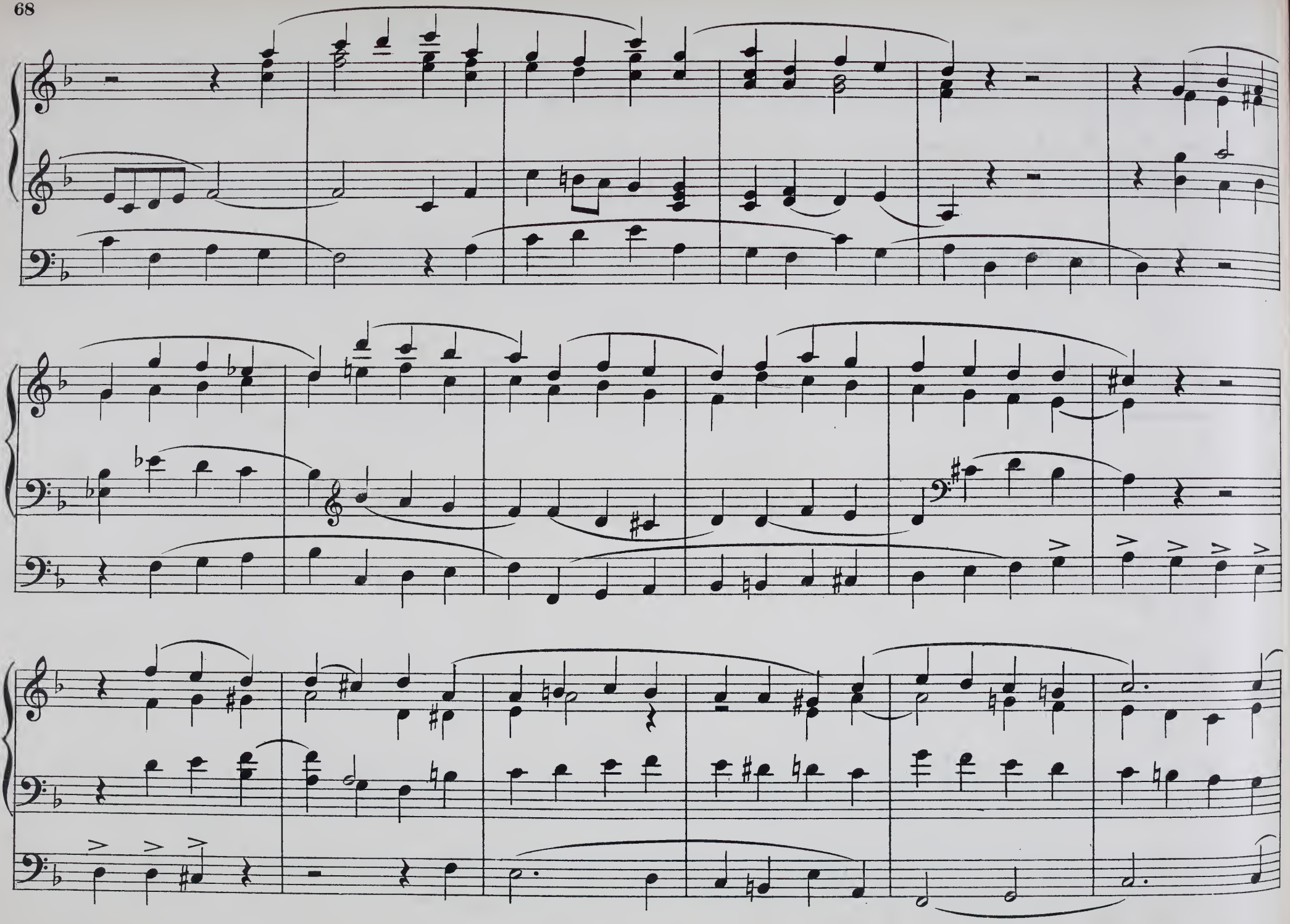
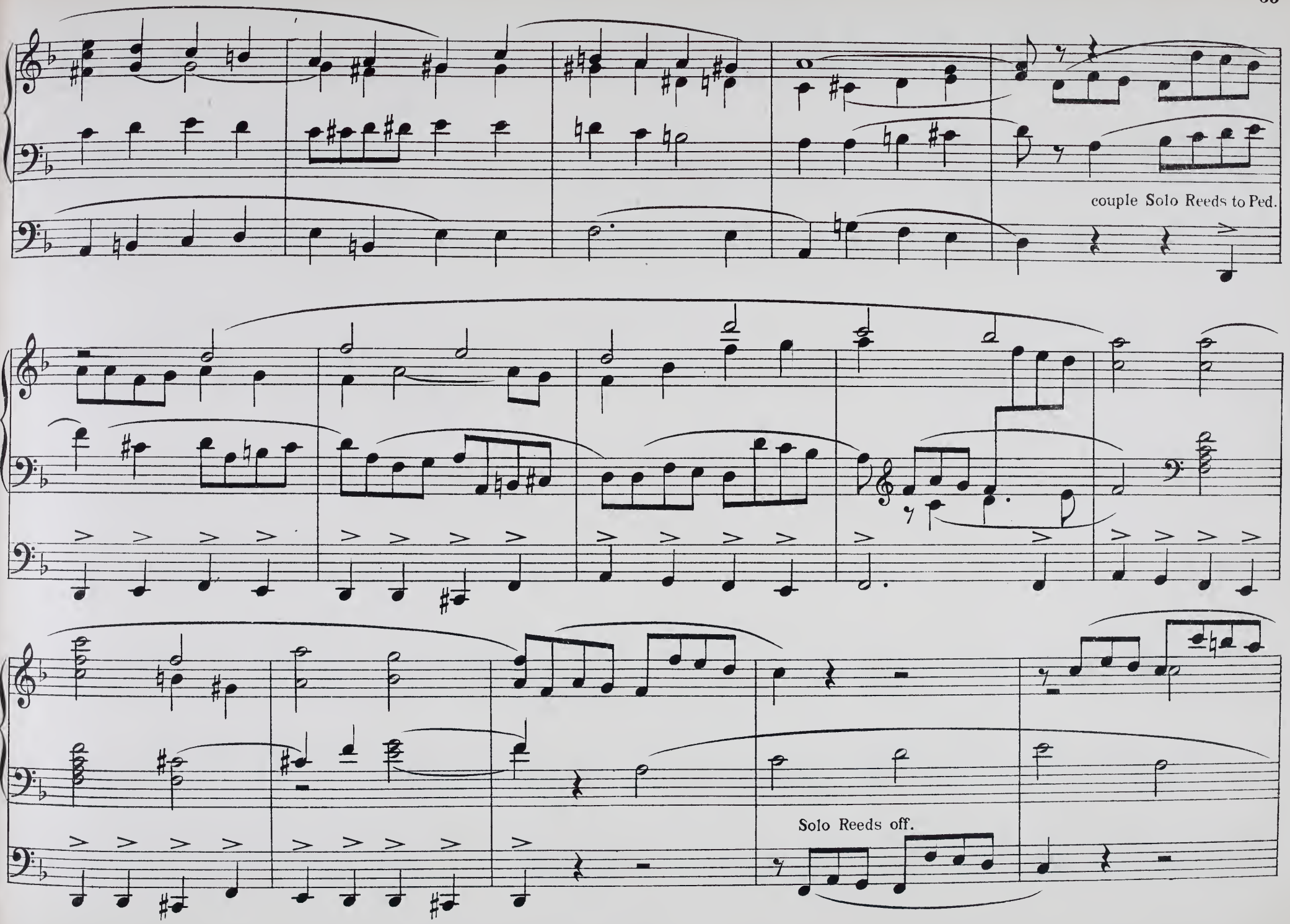
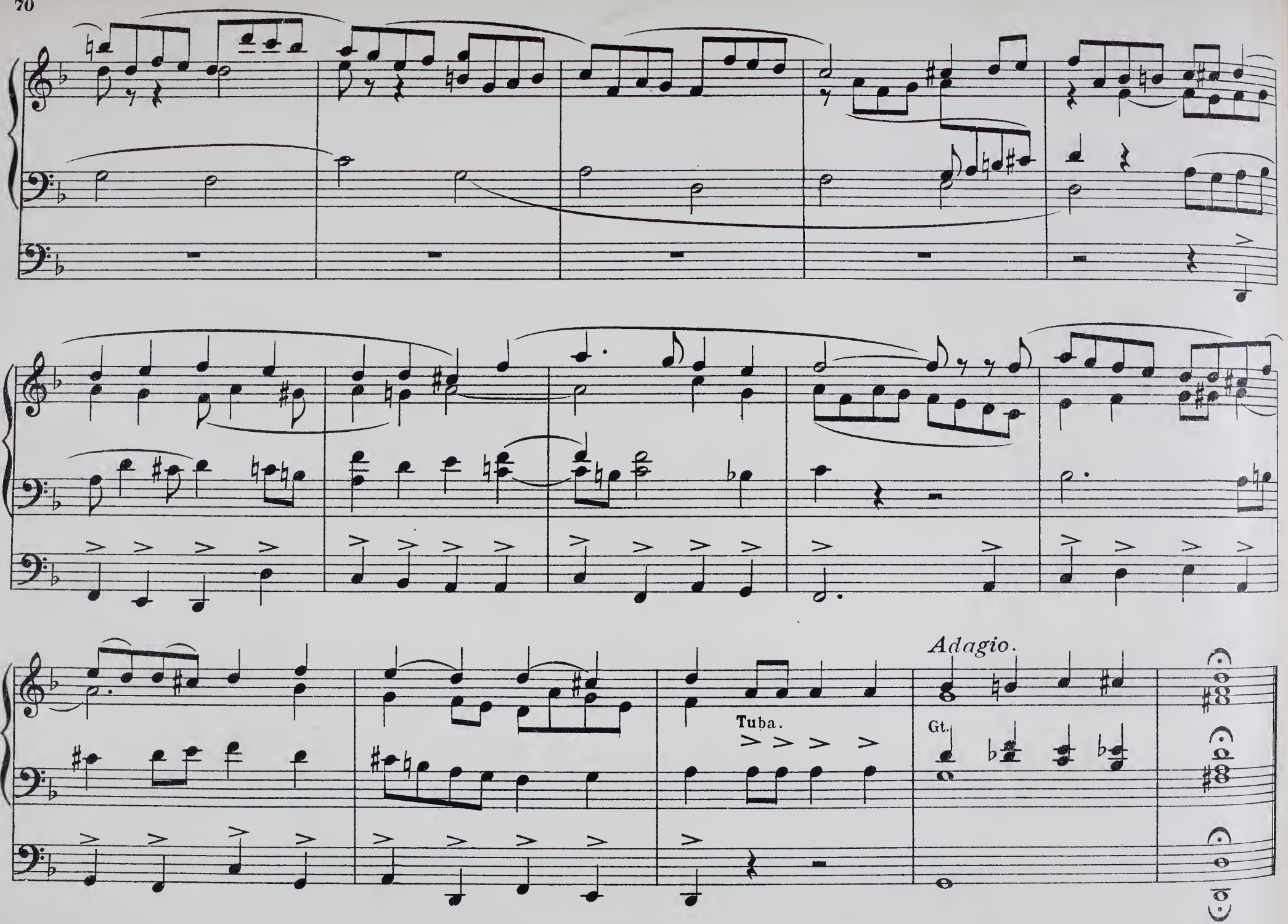



couple Solo Reeds to Ped.
Solo Reeds off.

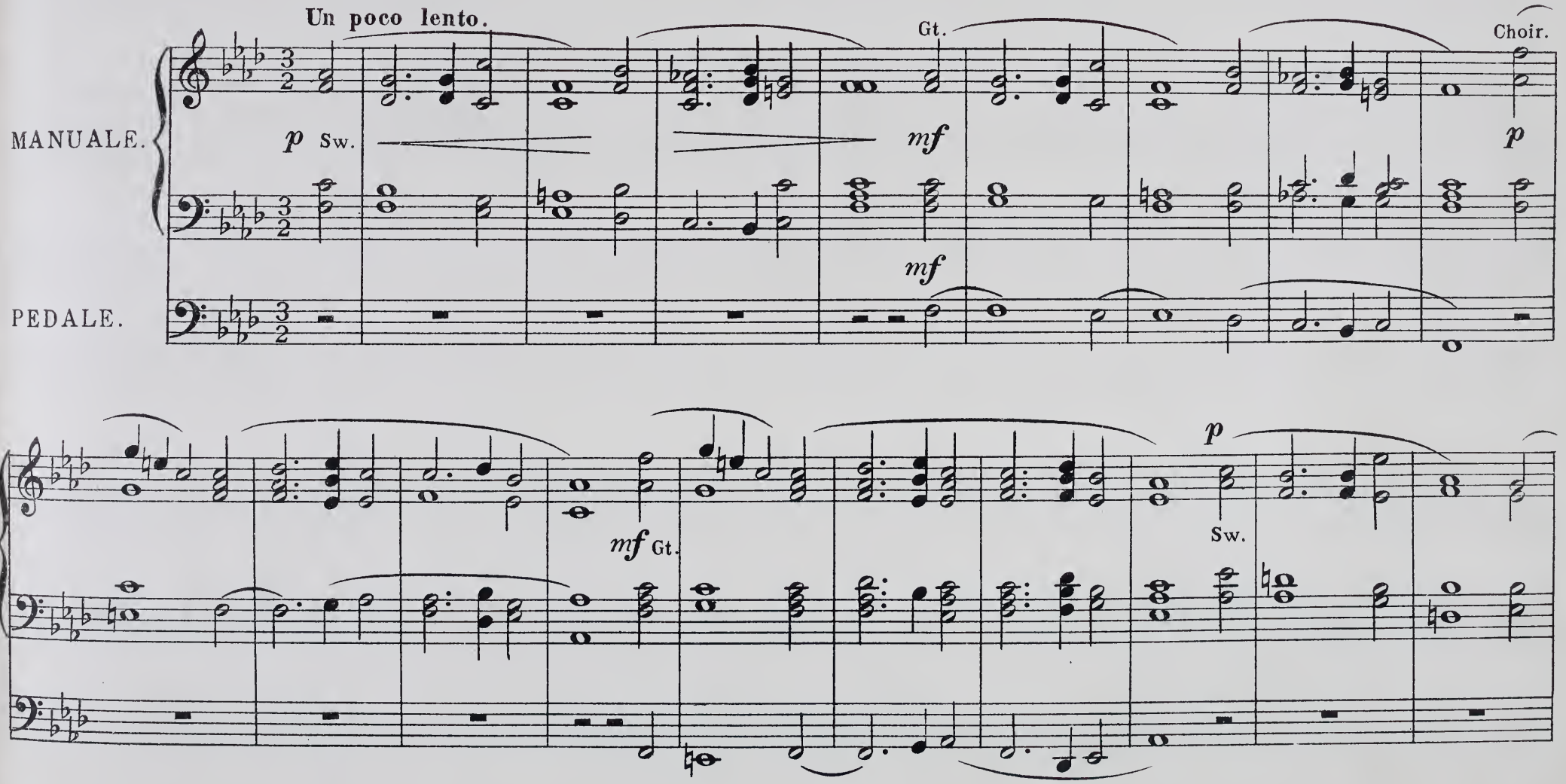

Adagio.
Tuba.
Gt.

# Voluntary for the Second Sunday in Lent.

## Motett.—"I wrestle and pray."

Prepare Organ.
Gt. 8 & 4 ft. with Sw. coupled.
Sw. Soft 8 & 4 ft. with Oboe.
Choir 8 & 4 ft. Flutes.
Ped. 16 & 8 ft. with Gt coupled.

BACH.

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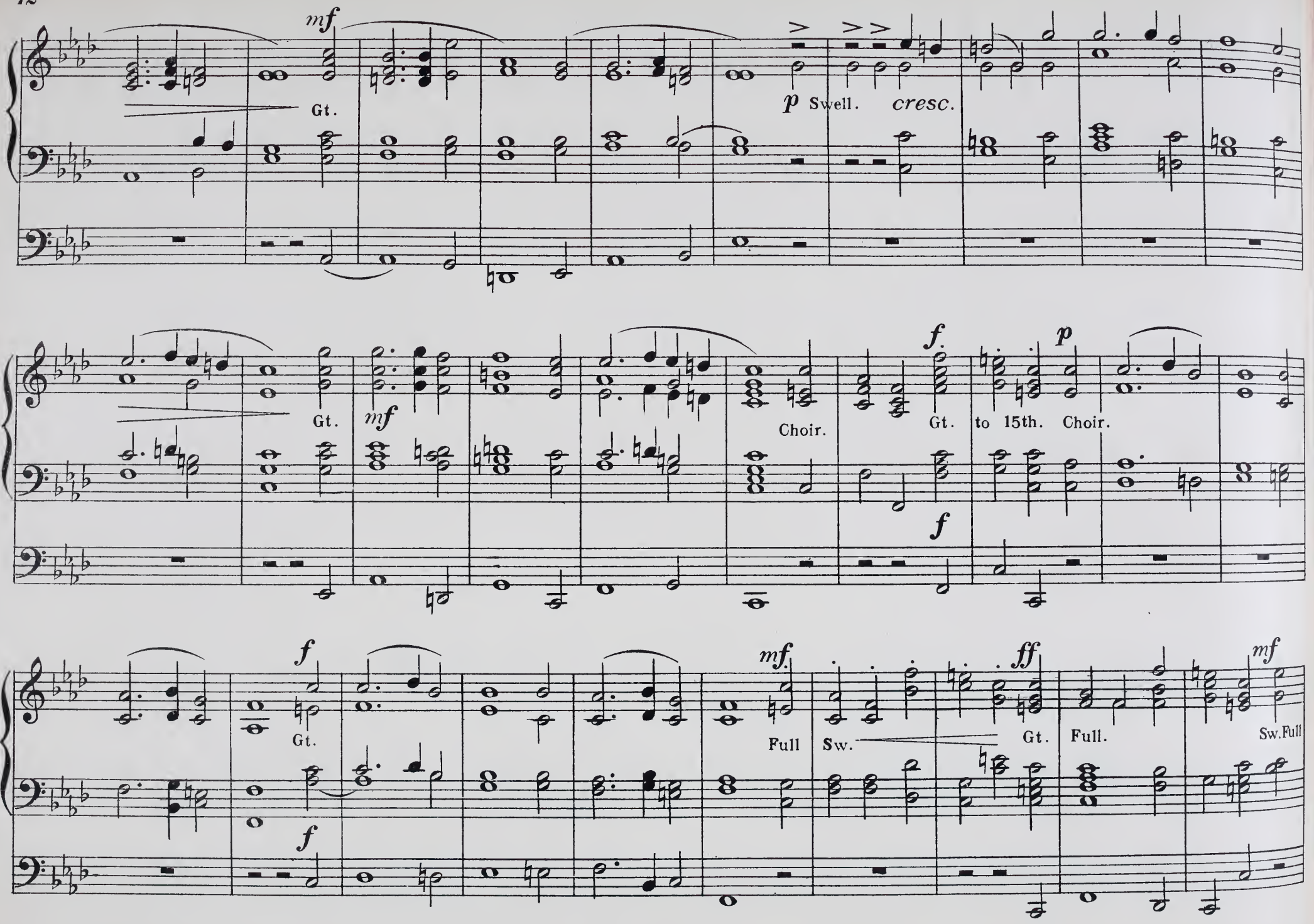
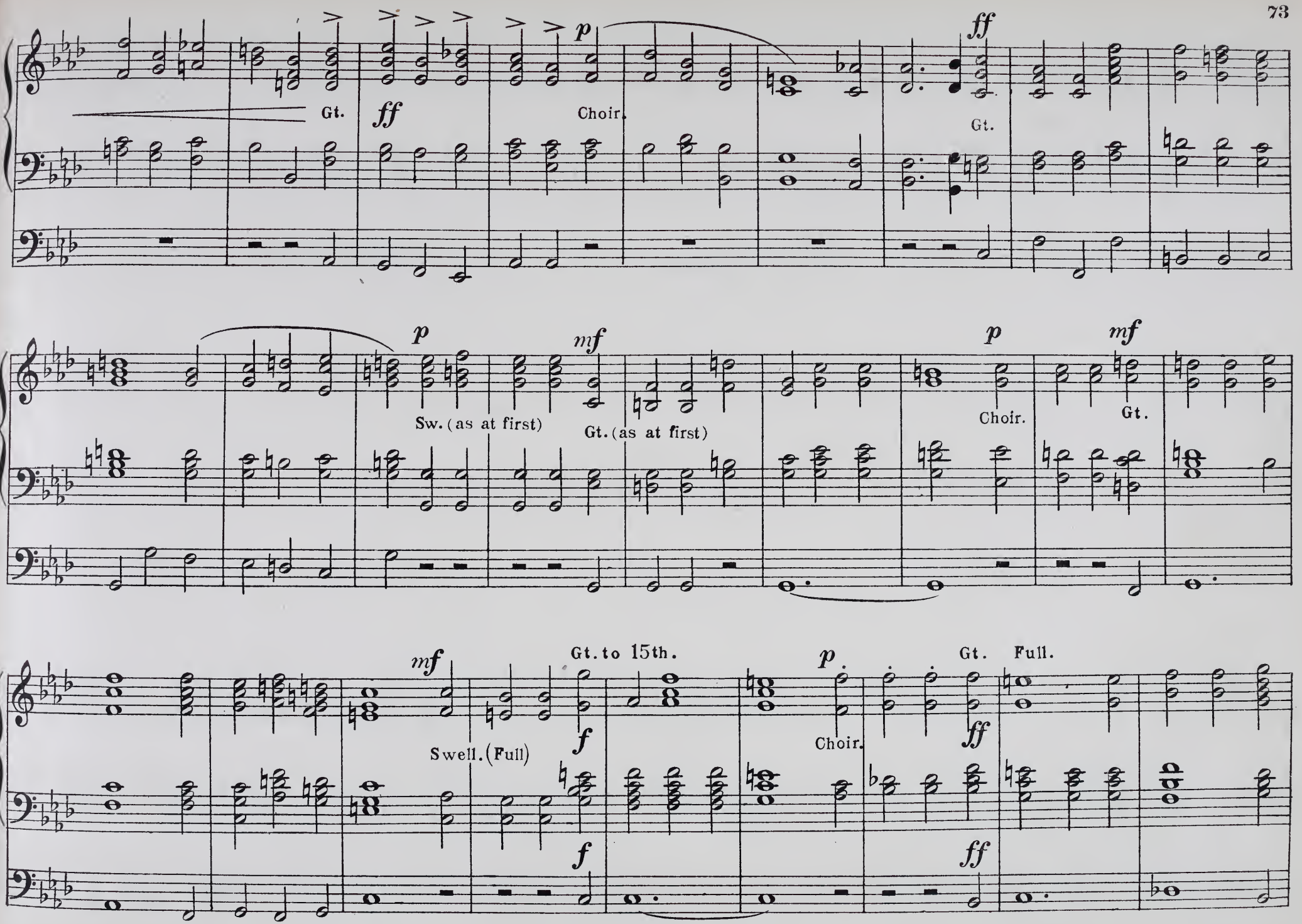
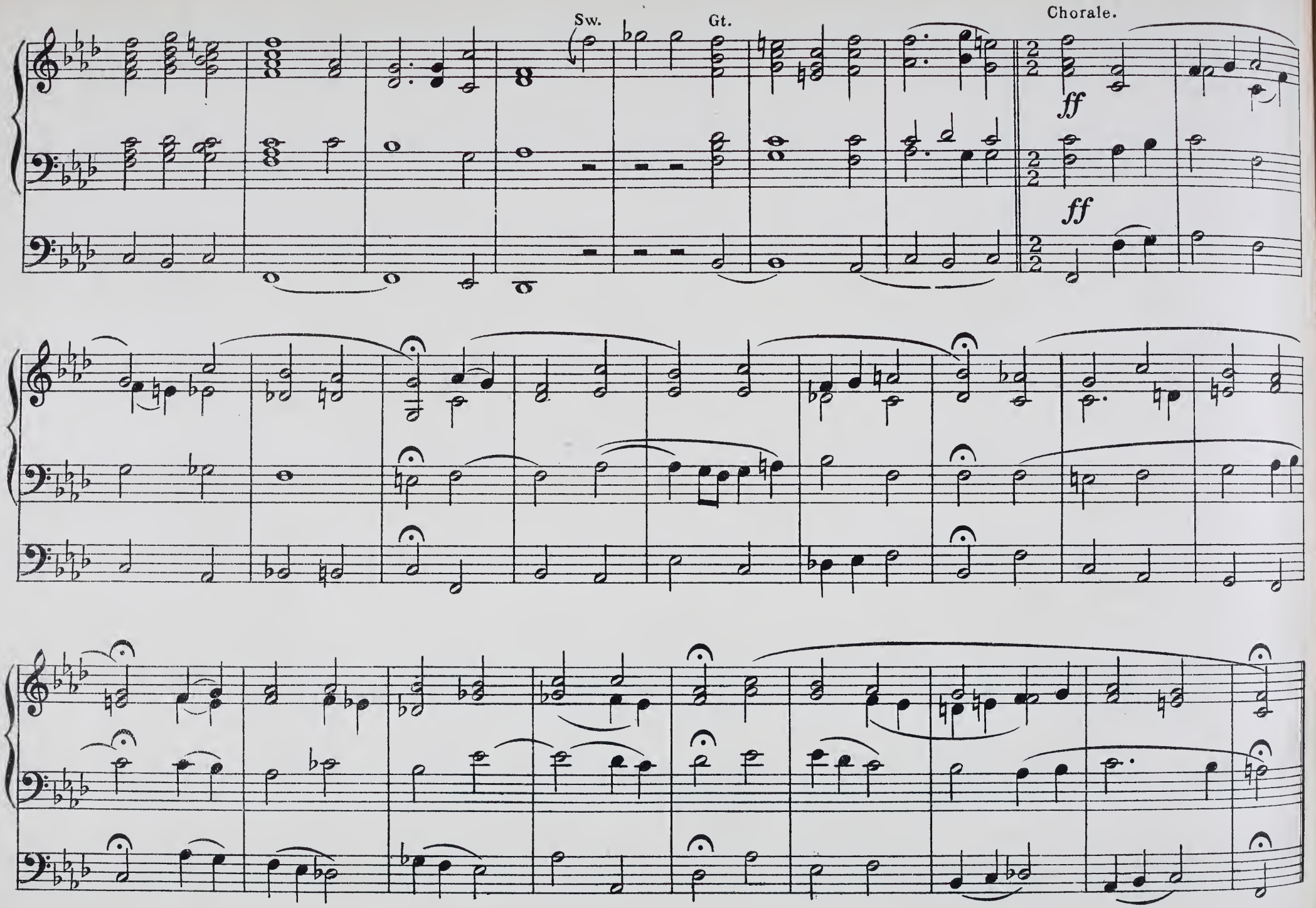

mf
Gt.
p
Swell.
cresc.
Gt.
mf
Choir.
f
Gt.
f
p
to 15th.
Choir.
f
Gt.
f
mf.
Full
Sw.
ff
Gt.
Full.
mf
Sw.Full


Gt.
ff
p
Choir.
ff
Gt.
p
mf
Sw. (as at first)
Gt. (as at first)
p
Choir.
mf
Gt.
mf
Swell. (Full)
Gt. to 15th.
f
f
p
Choir.
Gt.
Full.
ff
ff


Sw.
Gt.
Chorale.
ff
ff

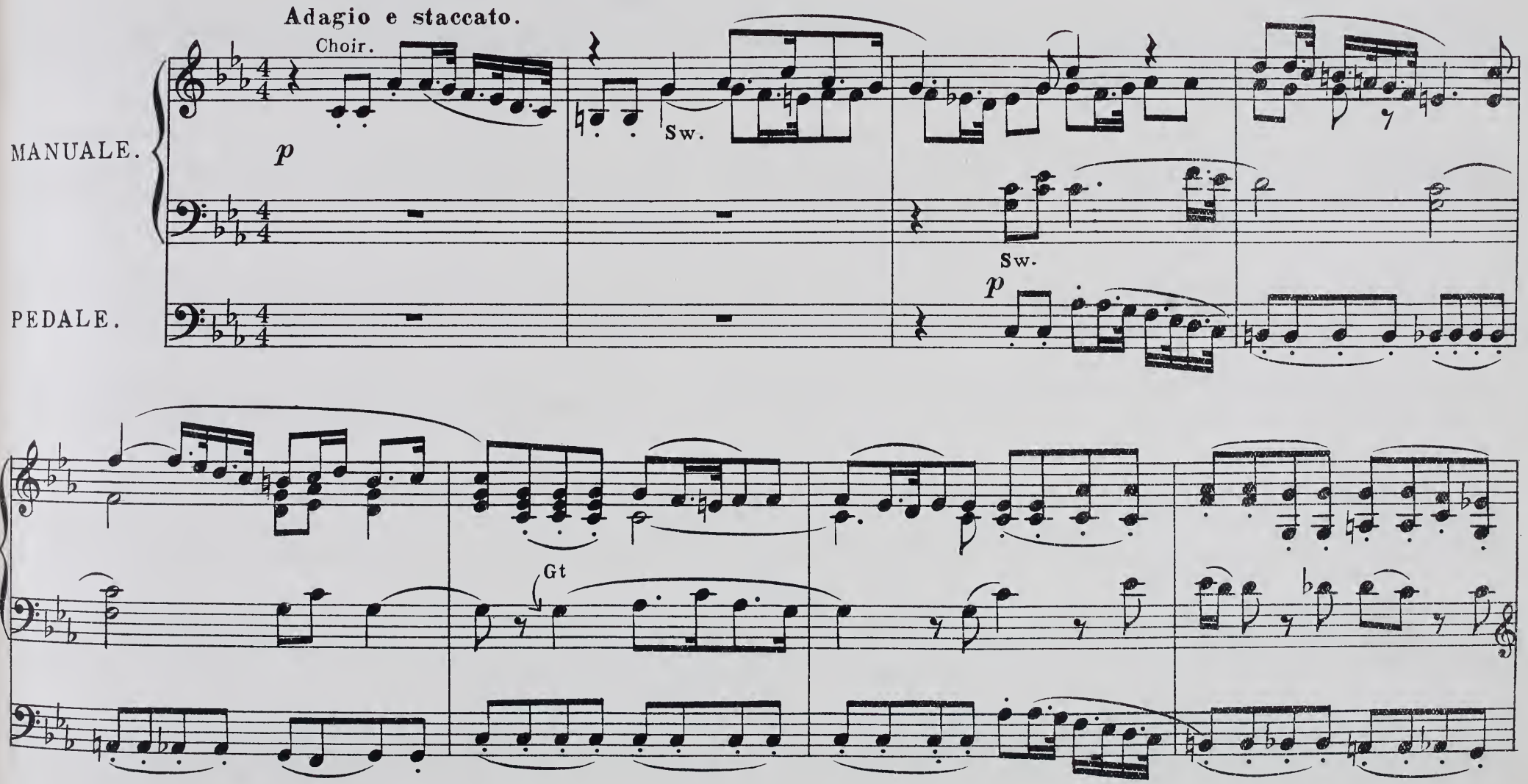
# Voluntary for the Third Sunday in Lent.

## Miserere.—"Have mercy upon me O God."

*From the Seventh Chandos Anthem.*

HANDEL.

Prepare Organ.
Gt. Small open Diap. 8 ft.
Sw. 8 & 4. with Oboe
Ch. Gamba 8 ft.
Ped. soft 16 ft. with Sw. coupled.

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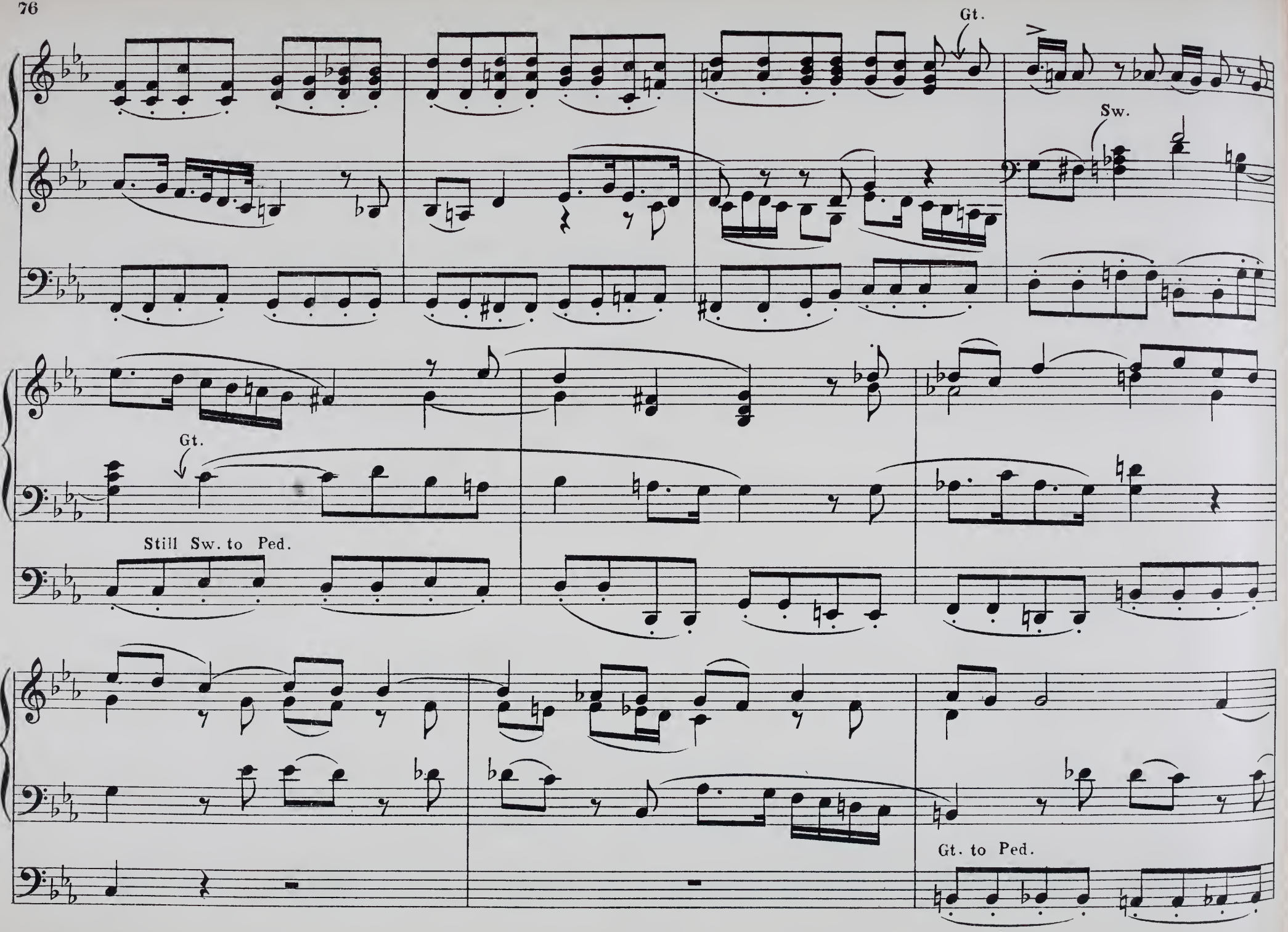
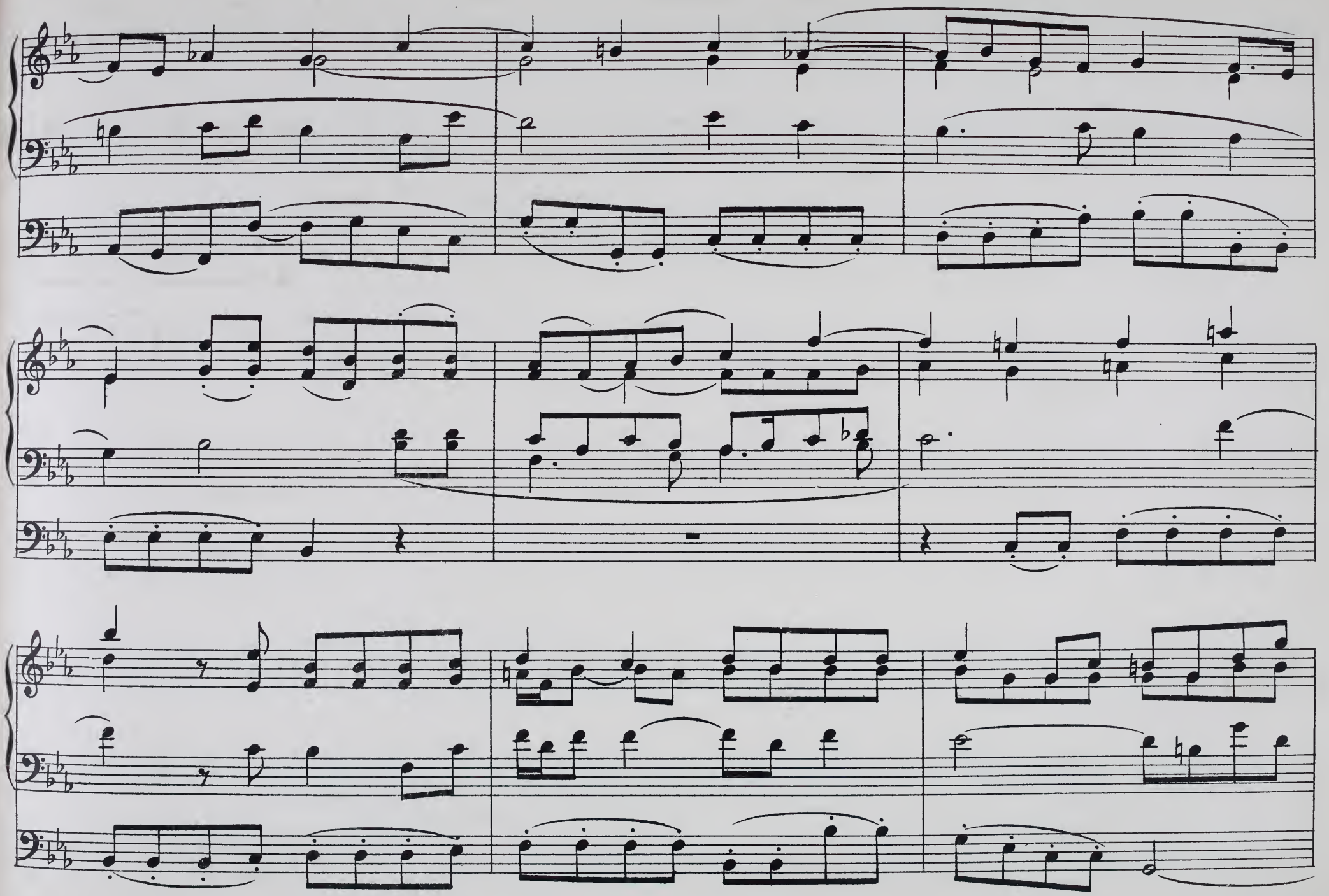
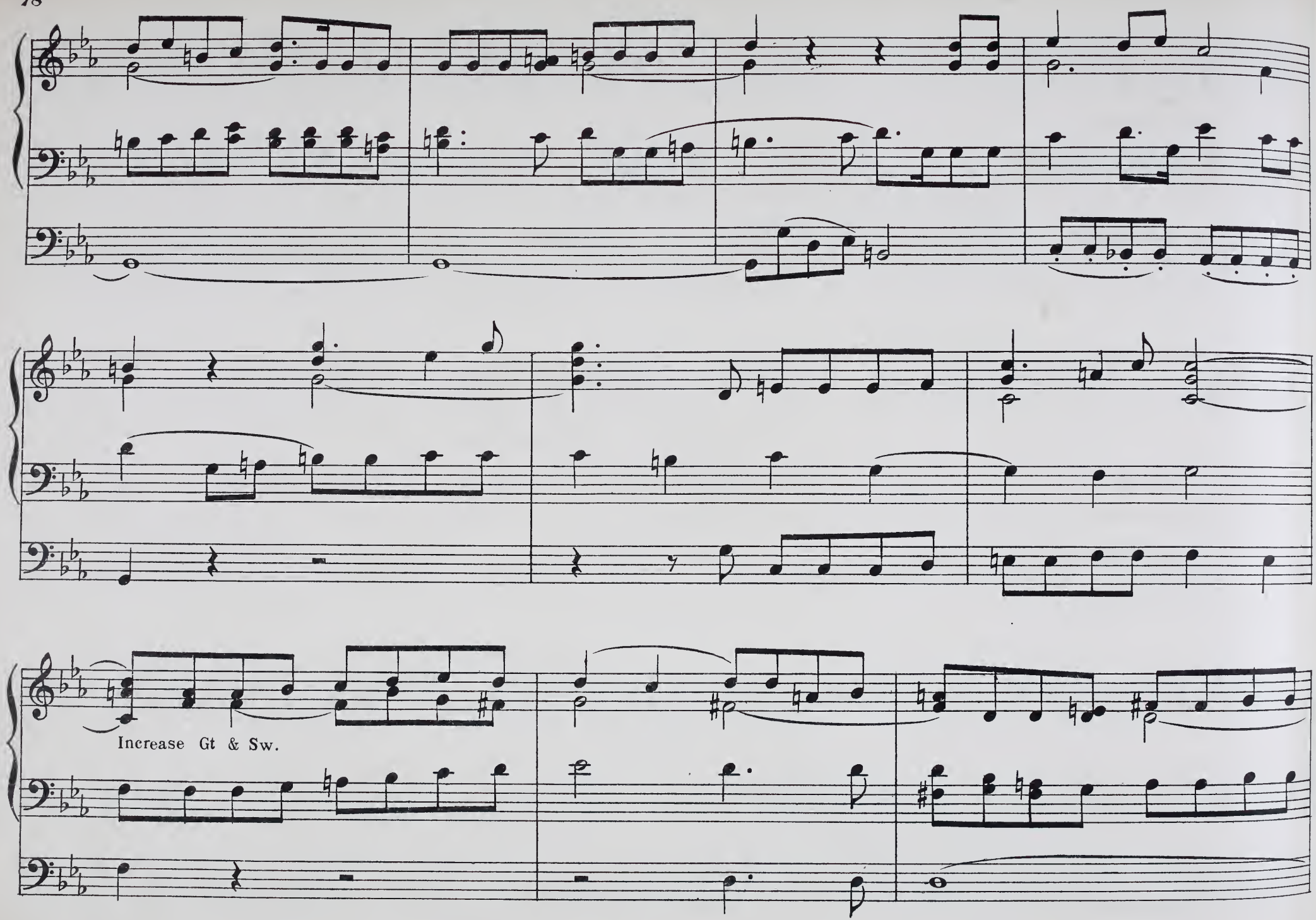
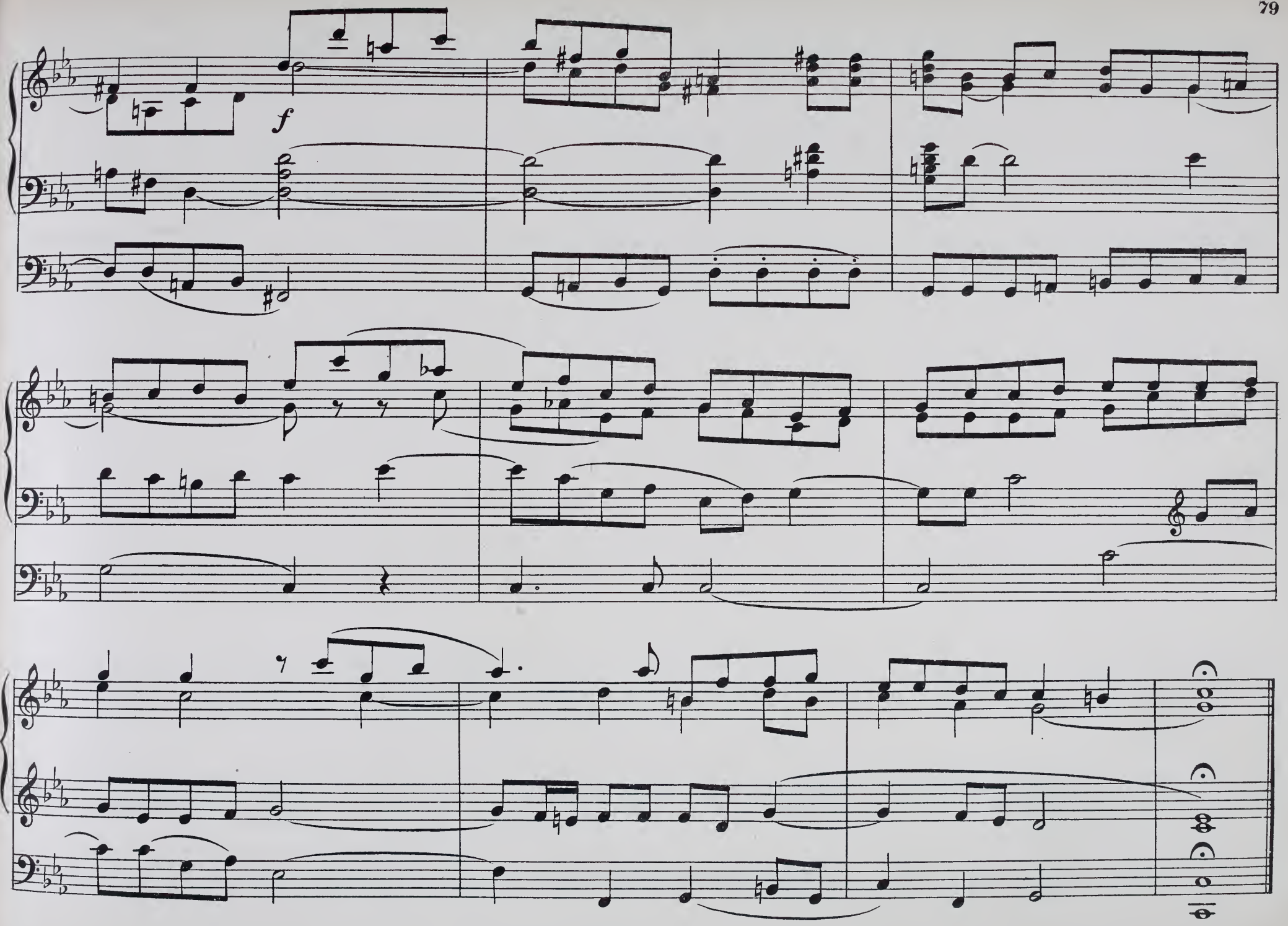

Gt.
Sw.
Gt.
Still Sw. to Ped.
Gt. to Ped.




Increase Gt & Sw.


f

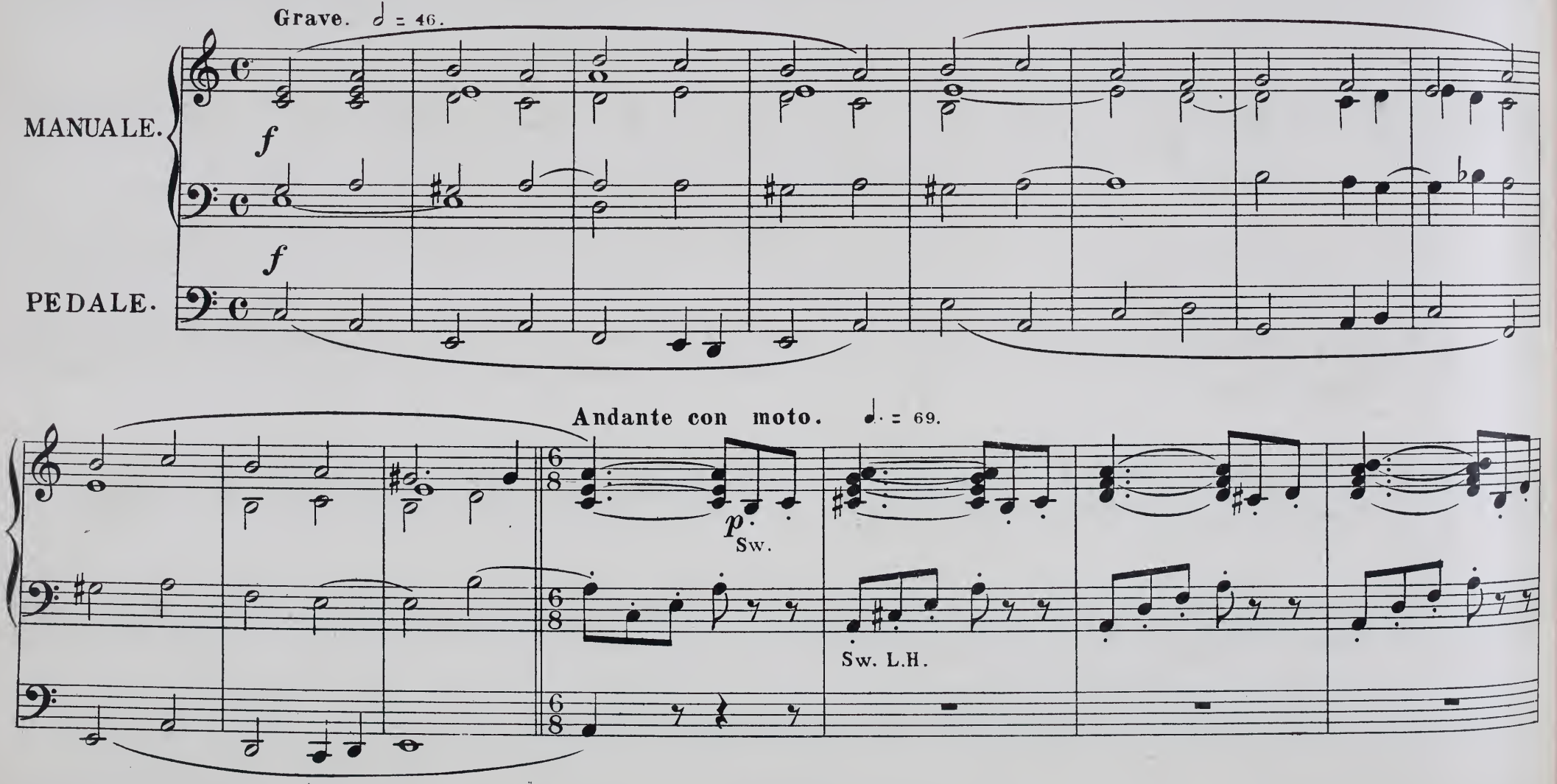
# Voluntary for Mid Lent Sunday.

"Docti sacris institutis panem vivum in salutis consecramus hostiam."

(From the Lauda Syon.)

Prepare Organ.
Gt 16, 8 & 4 ft.
Sw full.
Ped 16 & 8 ft. with Gt. coupled.

MENDELSSOHN.

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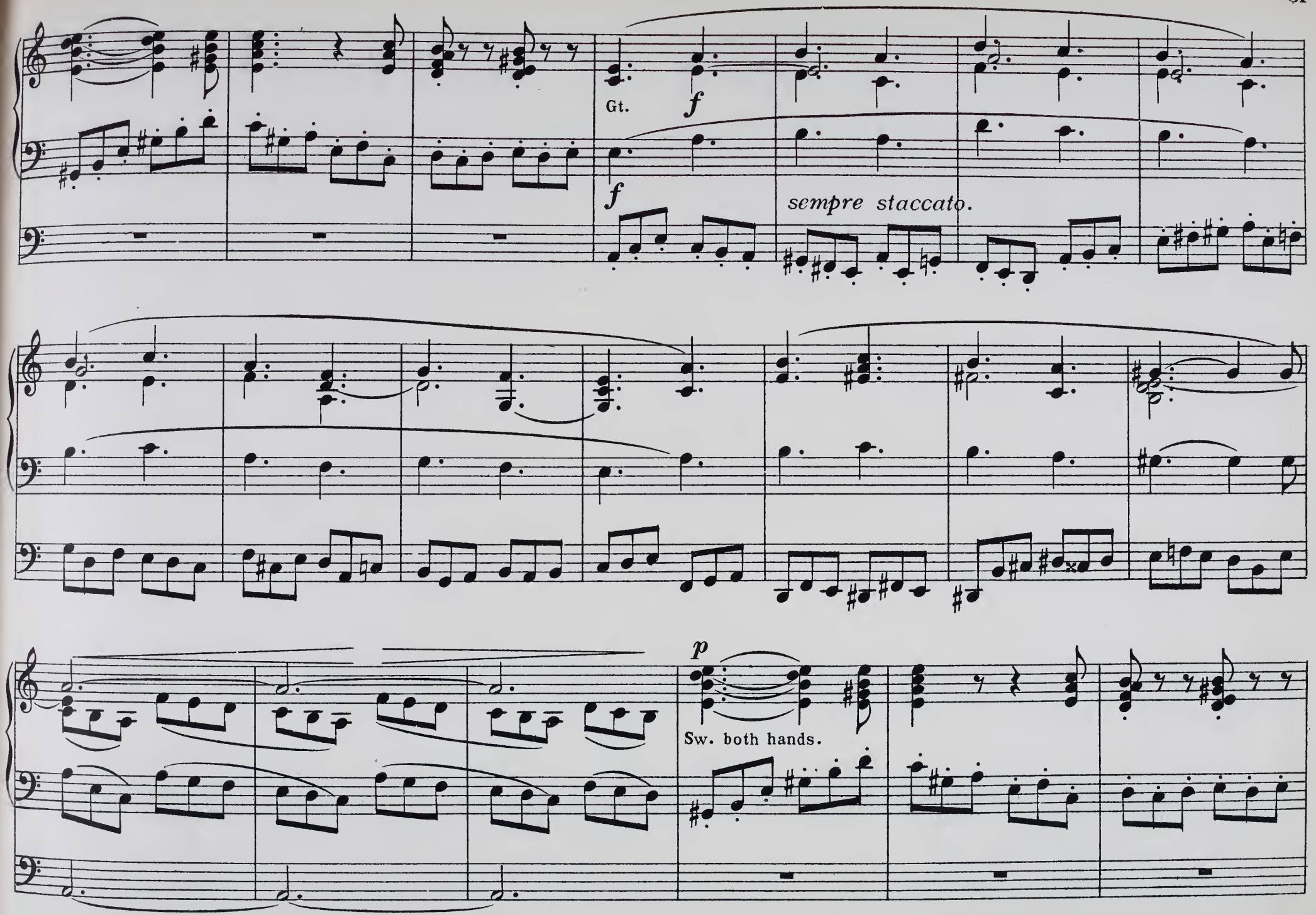
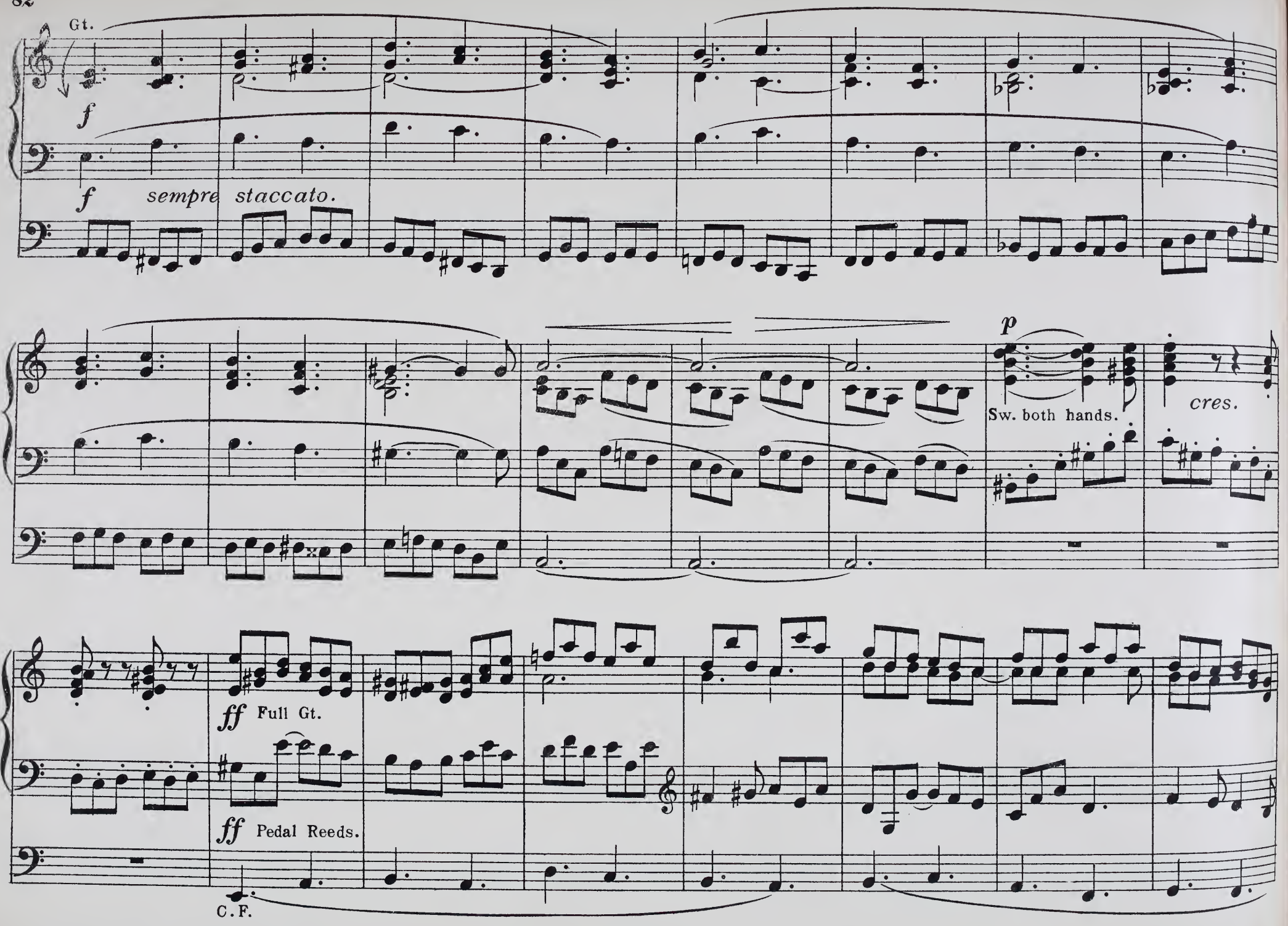
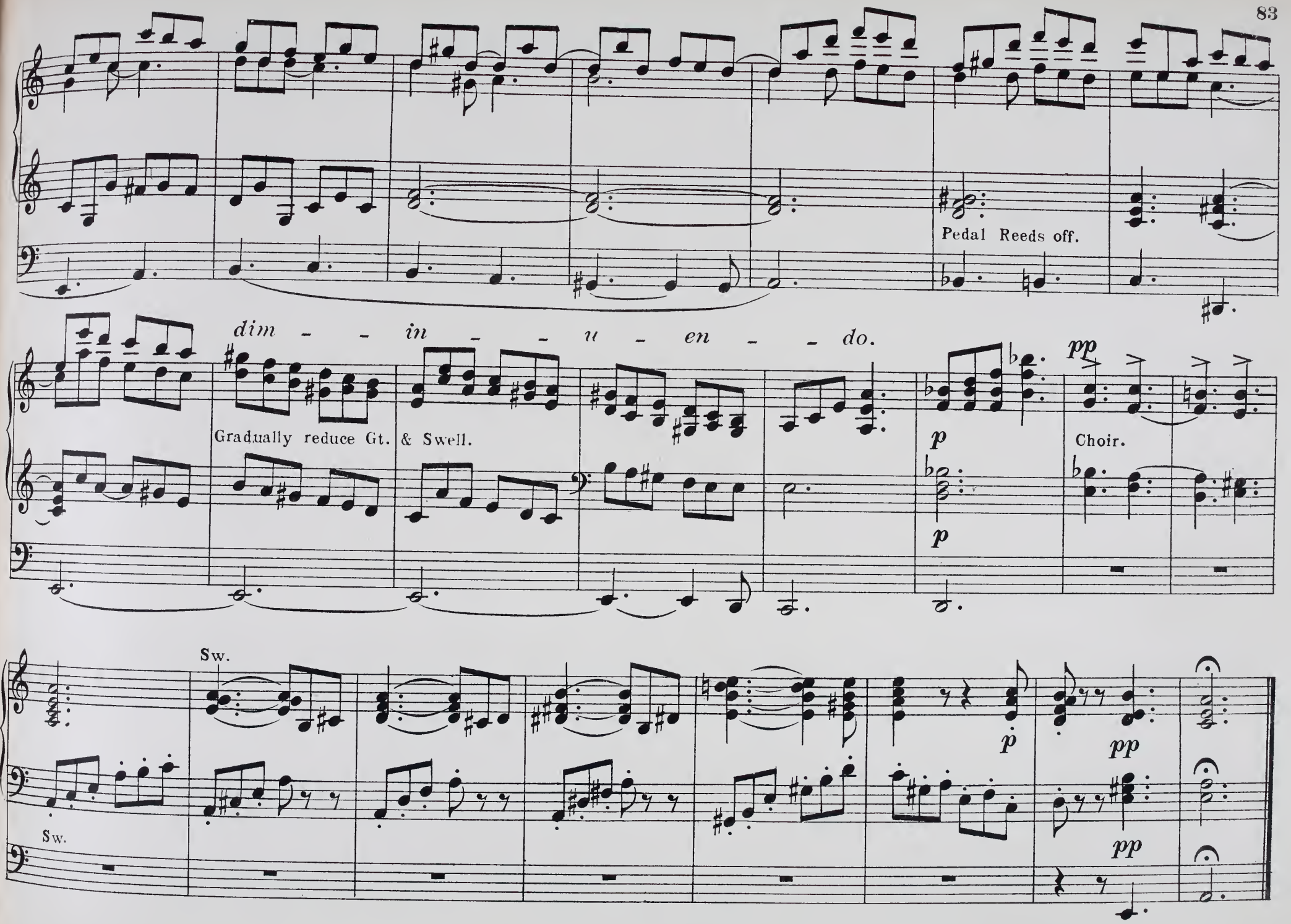

Gt.
f
f
sempre staccato.
p
Sw. both hands.


Gt.
f
f sempre staccato.
p
Sw. both hands.
cres.
ff Full Gt.
ff Pedal Reeds.
C.F.

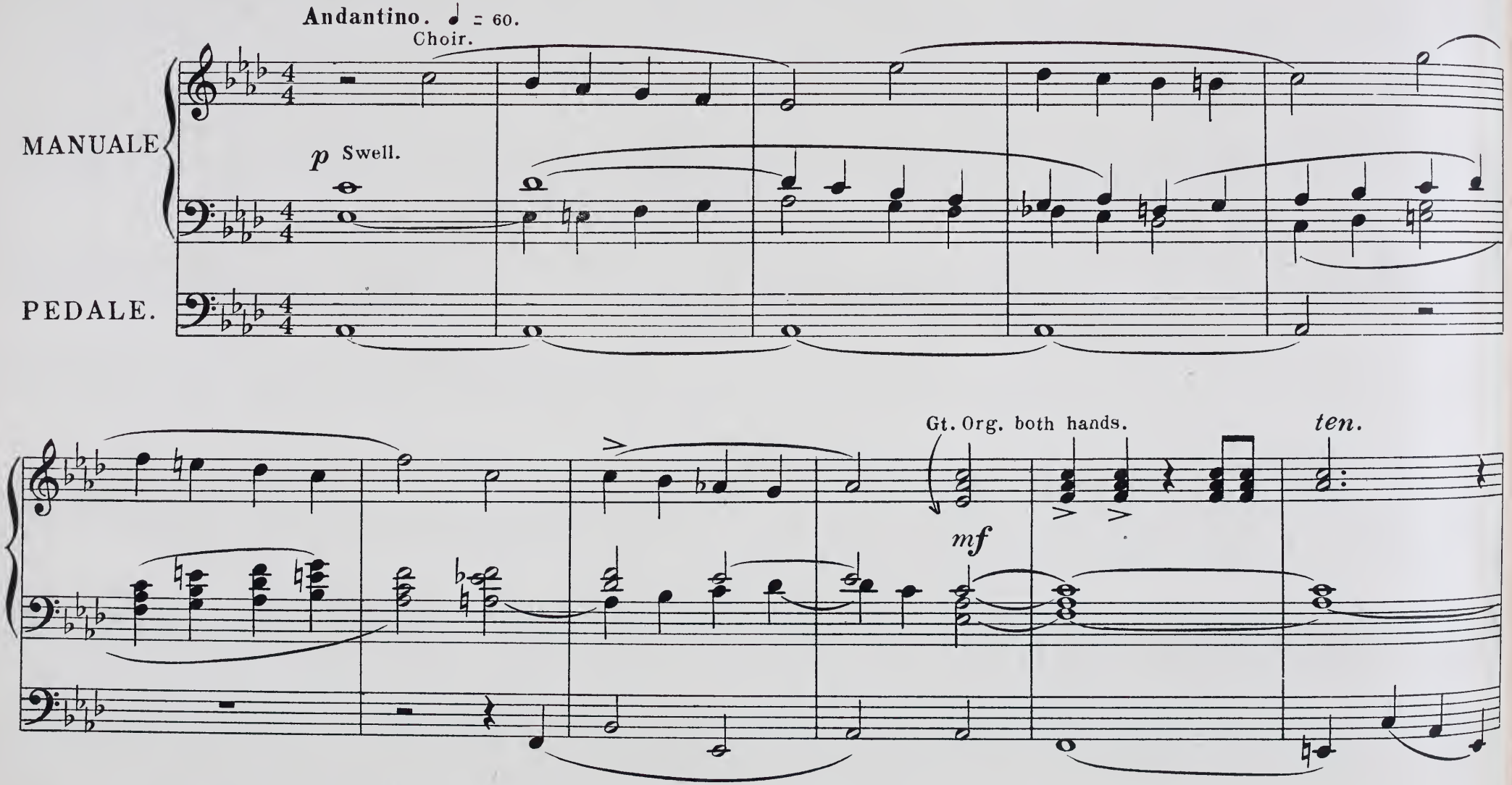

Pedal Reeds off.
dim - - in - - u - en - - do.
Gradually reduce Gt. & Swell.
p
pp
Choir.
Sw.
Sw.
p
pp
pp

# Voluntary for Passion Sunday

## On Sir John Goss's Anthem "O Saviour of the world."

Prepare Organ.
Sw 8 ft and Soft Reed.
Gt Diaps.
Choir Solo. Orchestral Oboe.
Pedal. soft 16 ft with Sw. coupled.

CHARLES W. PEARCE.

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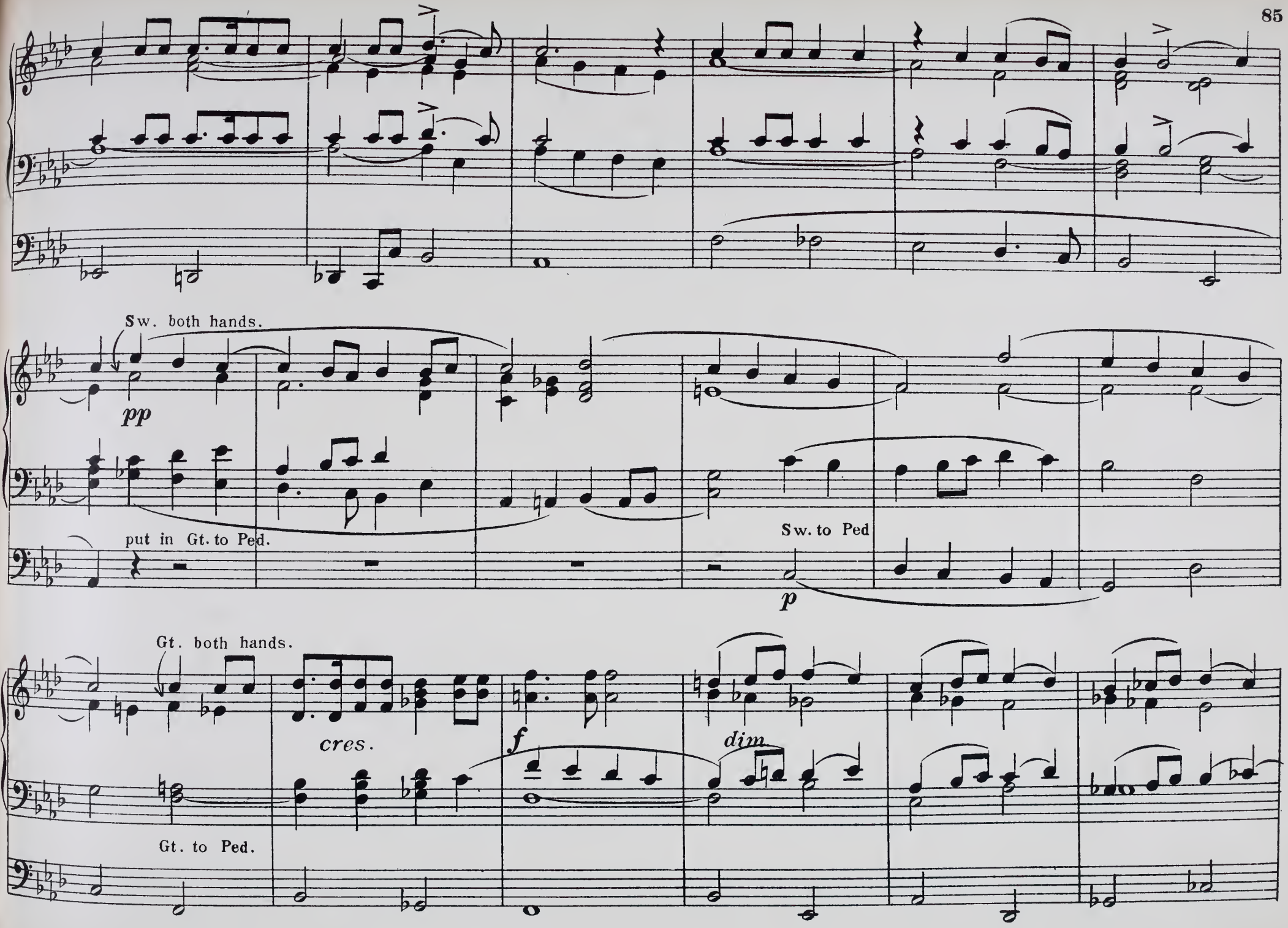
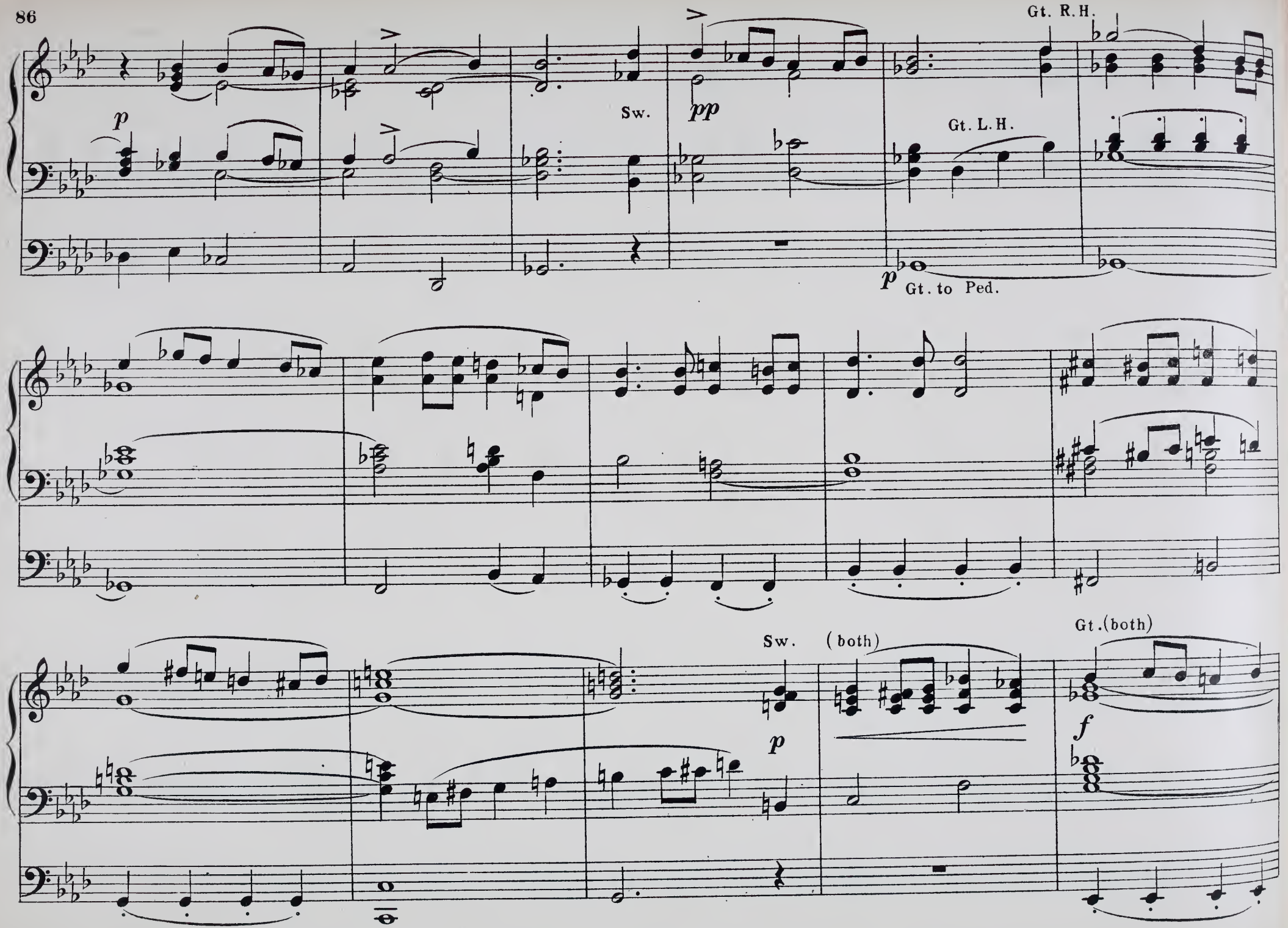
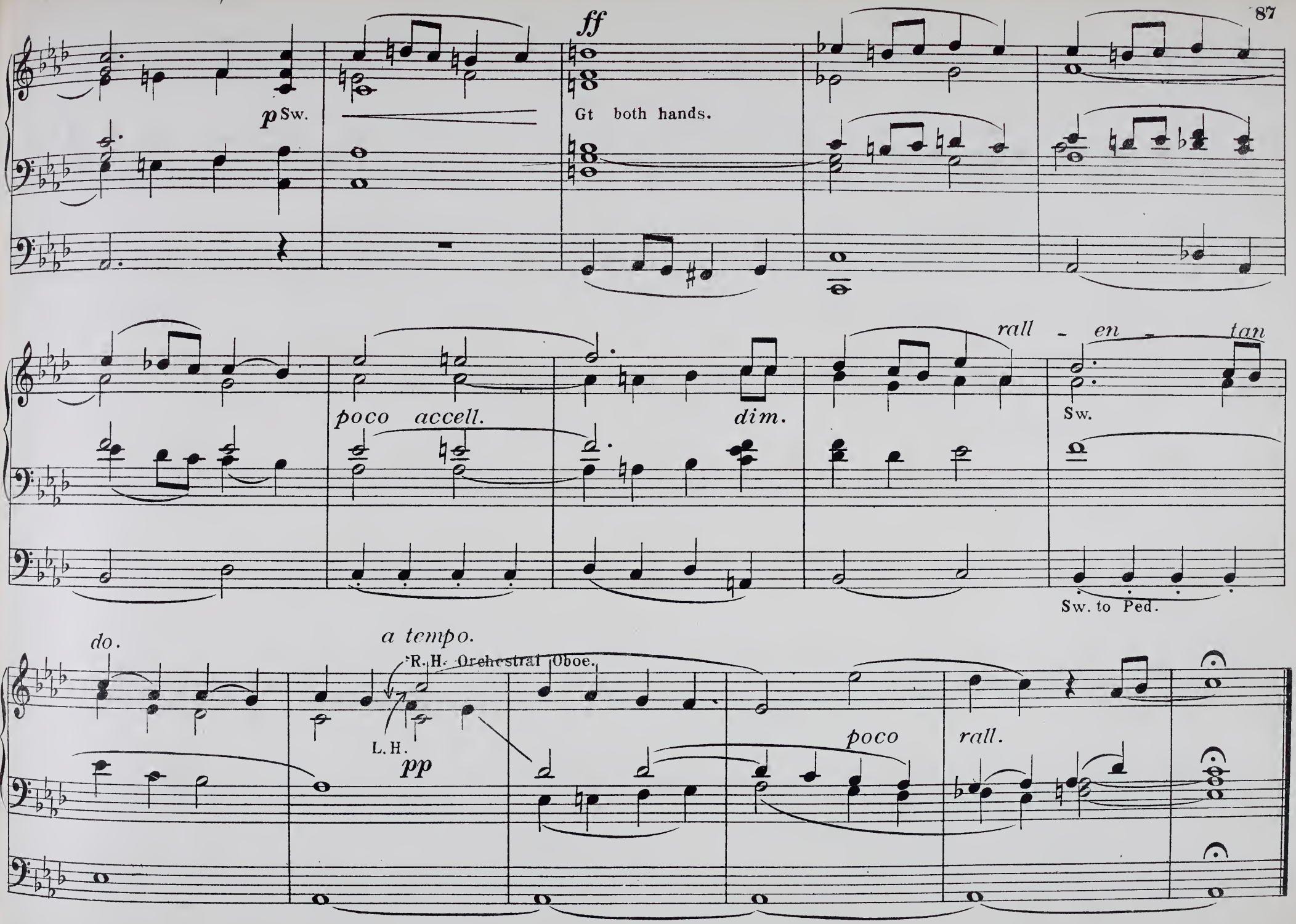

Sw. both hands.
pp
put in Gt. to Ped.
Sw. to Ped
p
Gt. both hands.
cres.
f
dim
Gt. to Ped.


Gt. R.H.
Sw.
pp
Gt. L.H.
p
Gt. to Ped.
Sw.
(both)
p
Gt.(both)
f

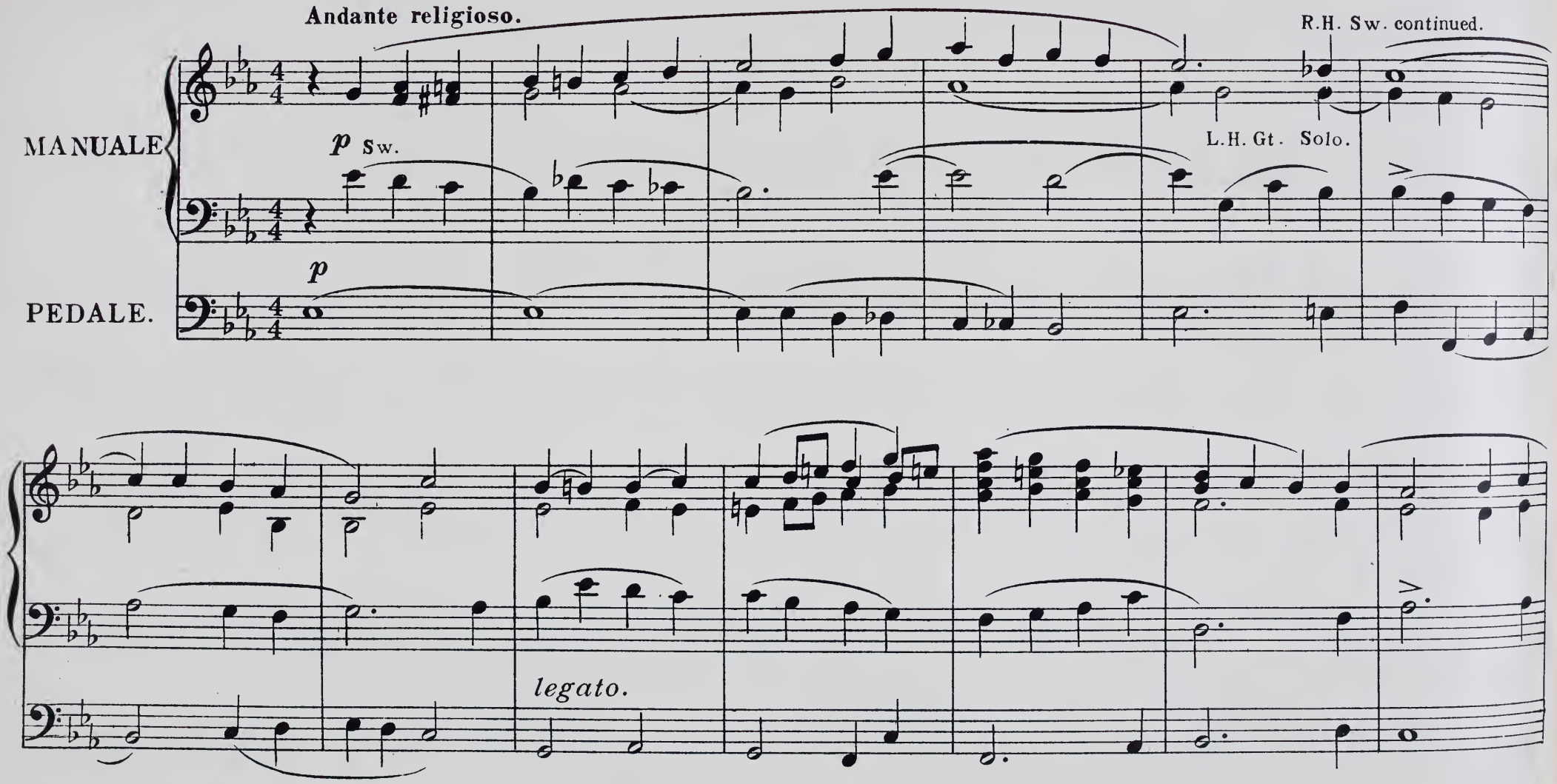

ff
p Sw.
Gt both hands.
rall - en - tan
poco accell.
dim.
Sw.
Sw. to Ped.
do.
a tempo.
R. H. Orchestral Oboe.
L. H.
pp
poco
rall.

# Voluntary for Palm Sunday.

"Oh Saving Victim, slain for us."

Prepare Organ.
Gt. Small Open Diap. 8 ft. with Sw. coupled.
Sw. Soft 8 & 4 ft.
Ped. Soft 16 ft. with Sw. coupled.

S. E. L. SPOONER LILLINGSTON.

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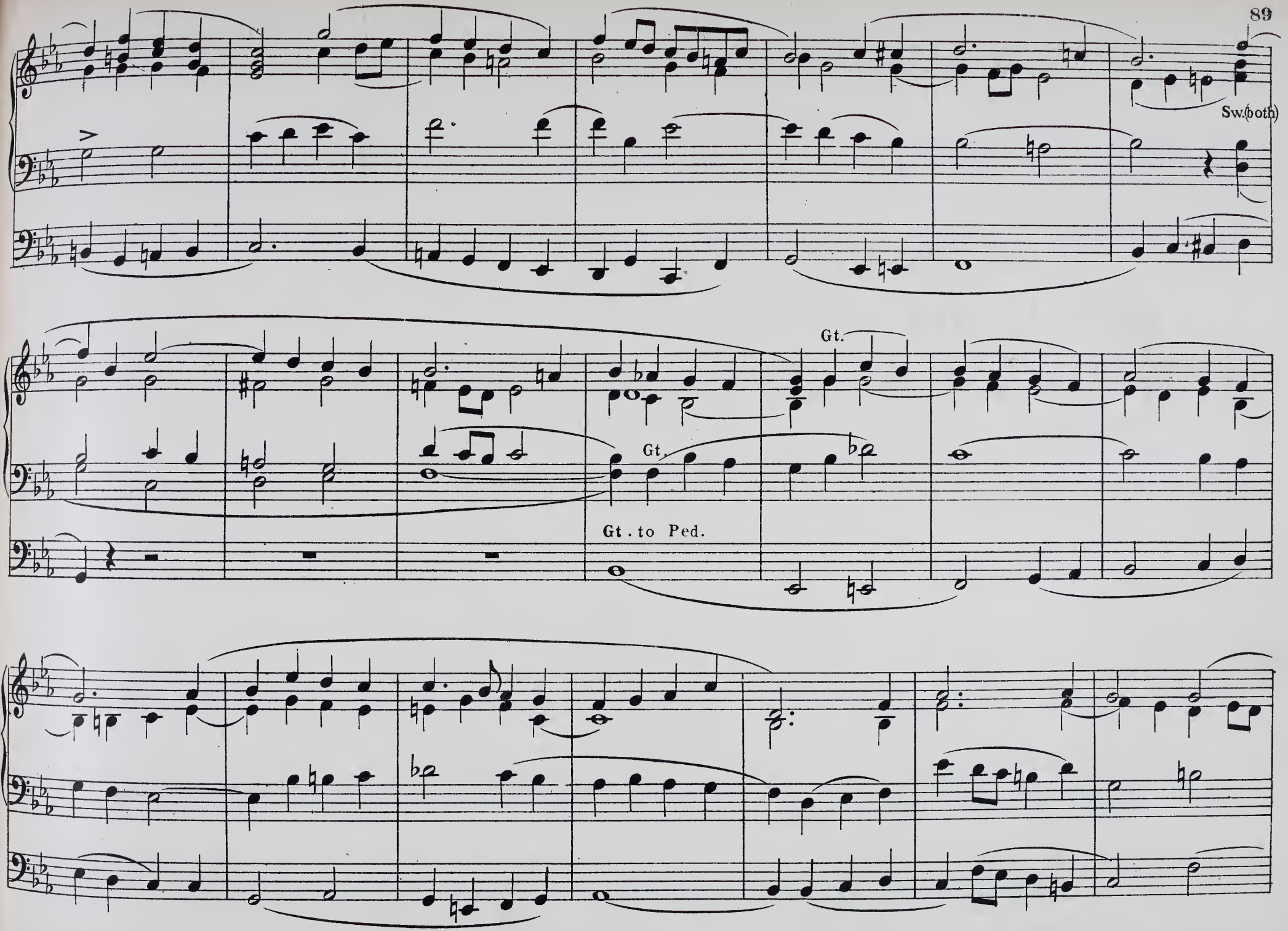
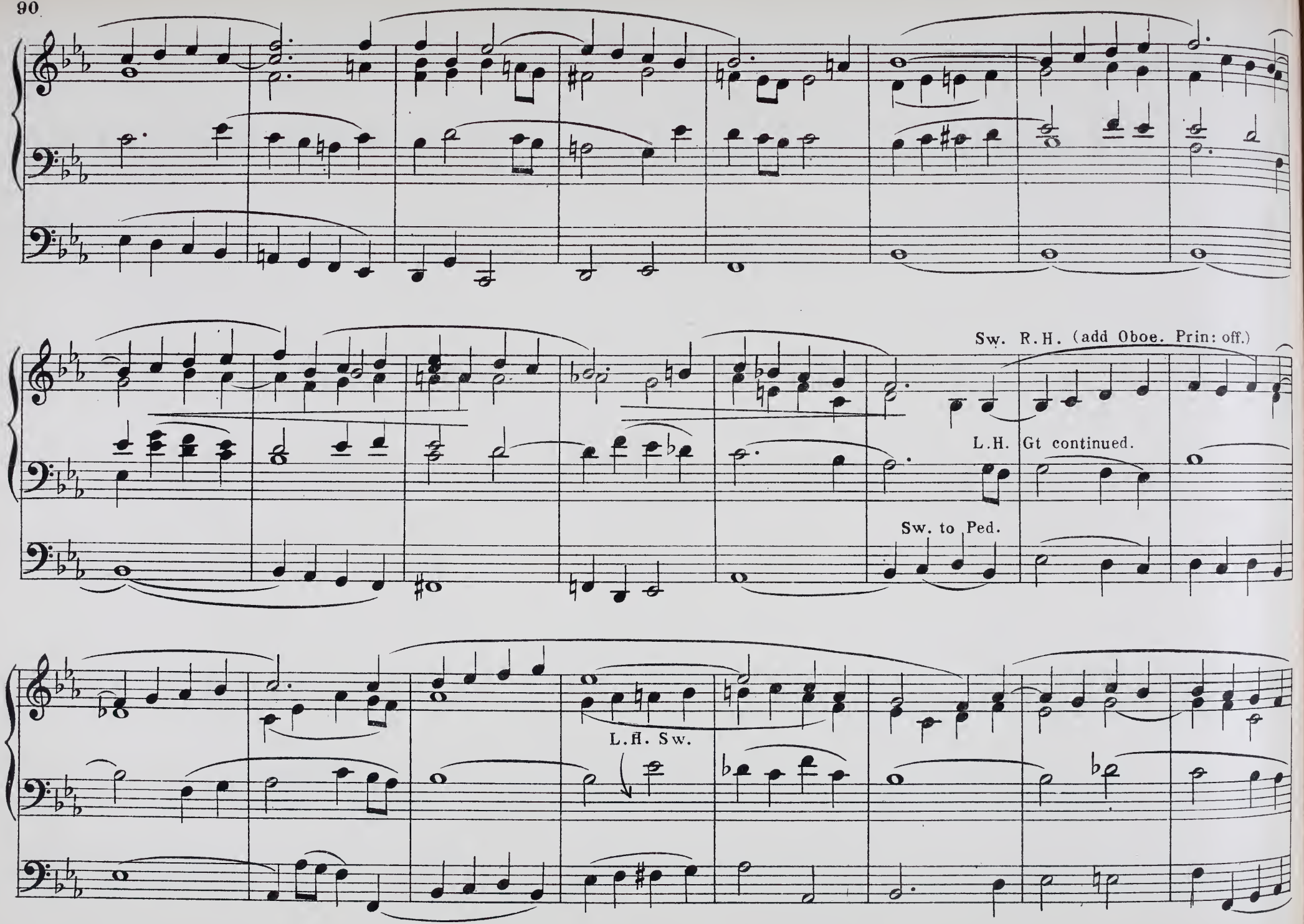
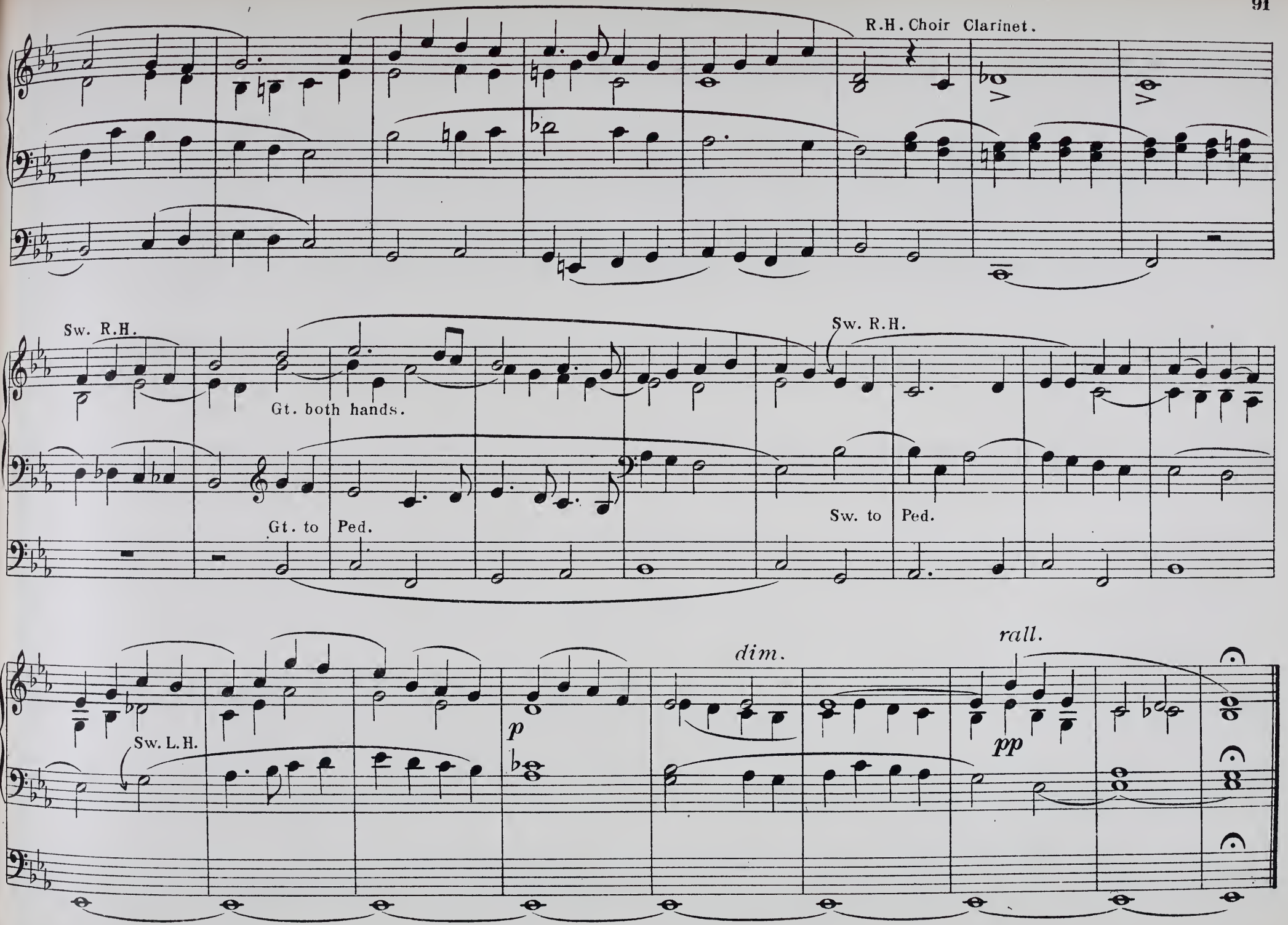

Sw.(both)
Gt.
Gt.
Gt. to Ped.


Sw. R.H. (add Oboe. Prin: off.)
L.H. Gt continued.
Sw. to Ped.
L.H. Sw.


R.H. Choir Clarinet.
Sw. R.H.
Gt. both hands.
Gt. to Ped.
Sw. R.H.
Sw. to Ped.
Sw. L.H.
p
dim.
rall.
pp

Prepare Organ:
Sw. Voix Celestes.
Ch. Soft String-toned Solo stop. with Sw. coupled.
Ped. Soft 16 ft with Sw. coupled.

# Communion for Easter Day.

(arranged from the Messiah)

G. F. Handel.

**QUARTETTO.** "For as in Adam all die."
**Very slow.**

**ARIA.** "I know that my Redeemer liveth."
**Larghetto.**

Manuale.

Pedale.

*pp* Swell.

*pp*

Both hands Swell Soft 8 ft

R.H. Choir Solo (with Sw. coupled.)

L. H. Swell (continued)

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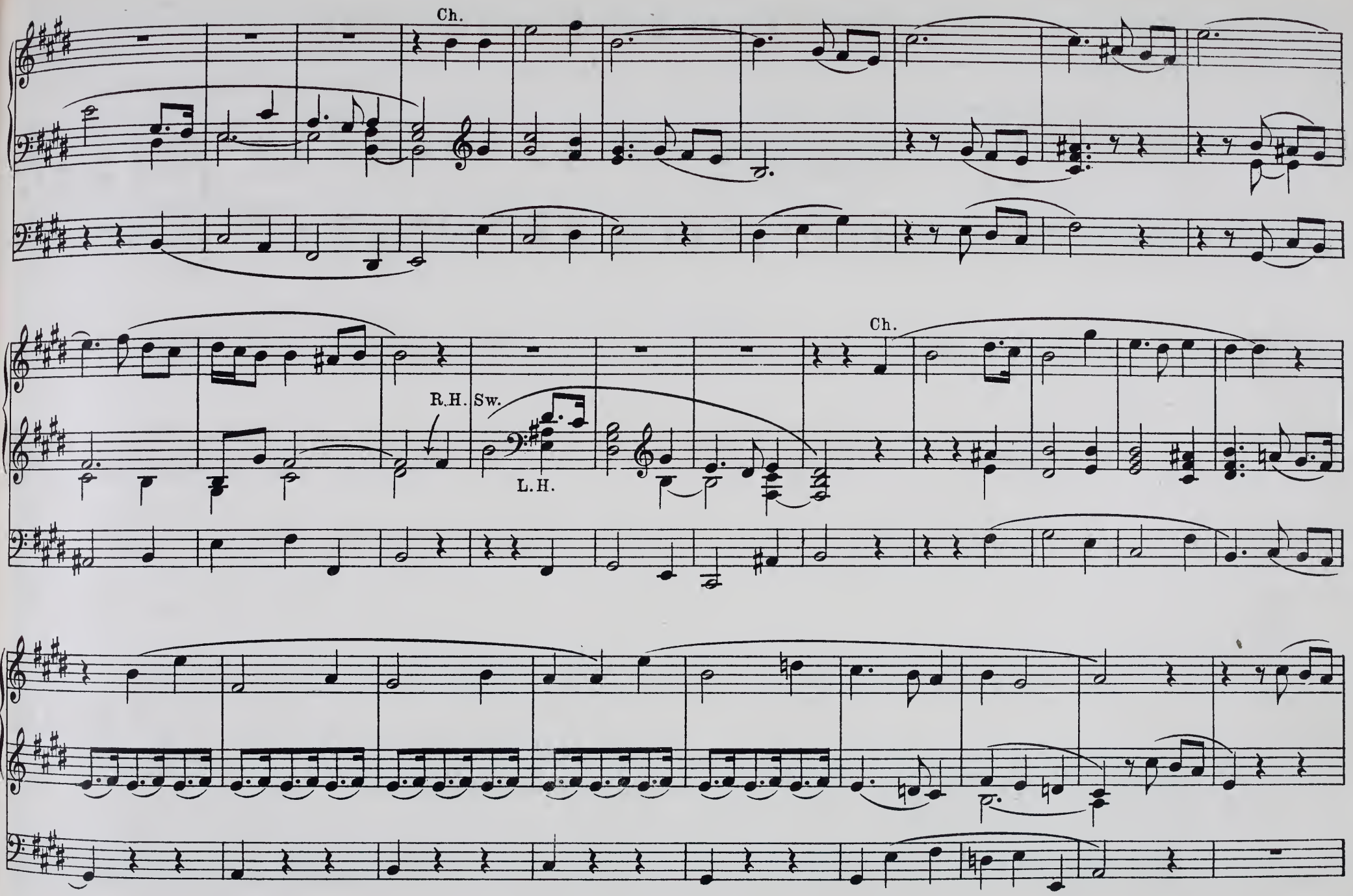
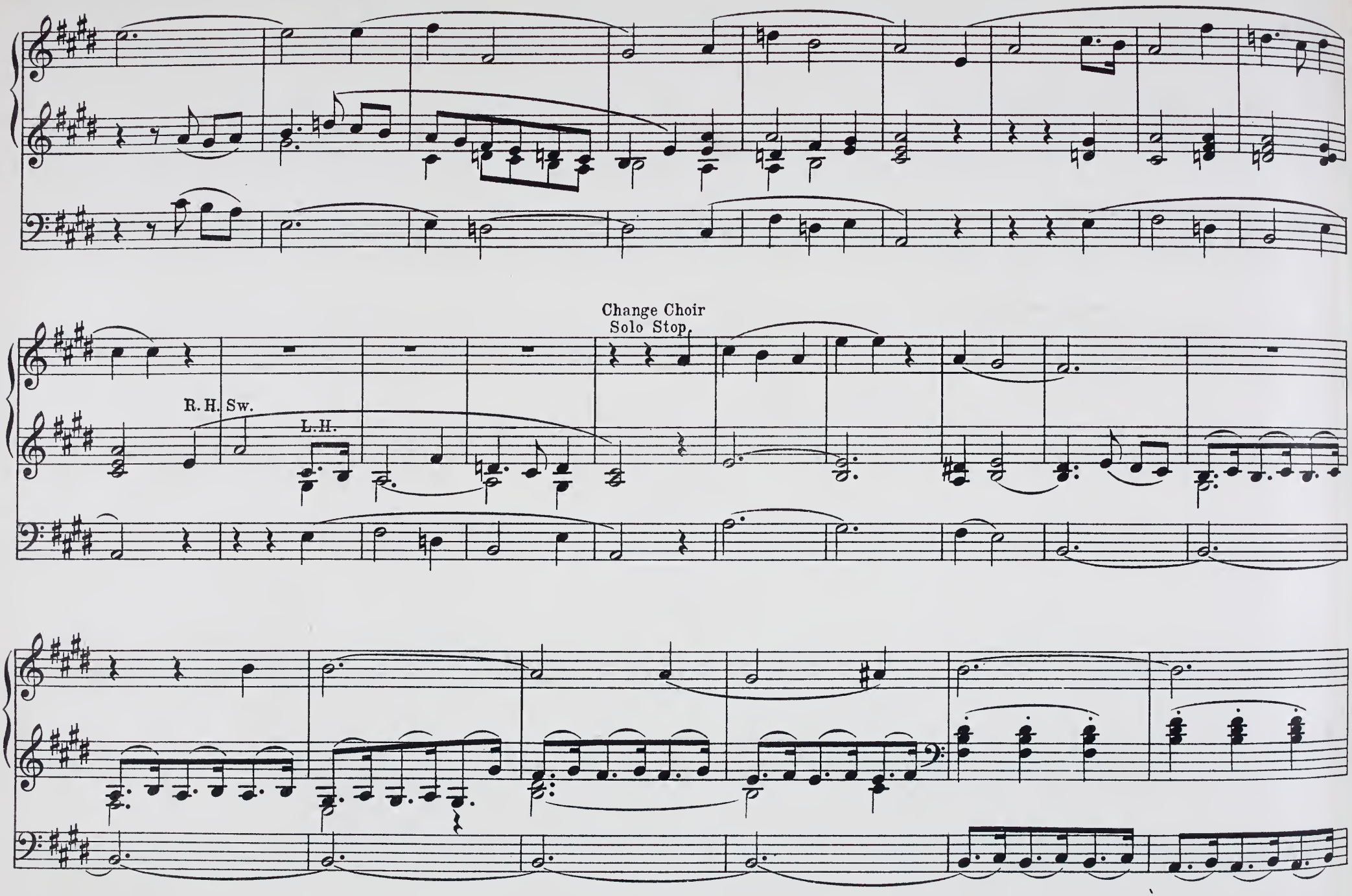
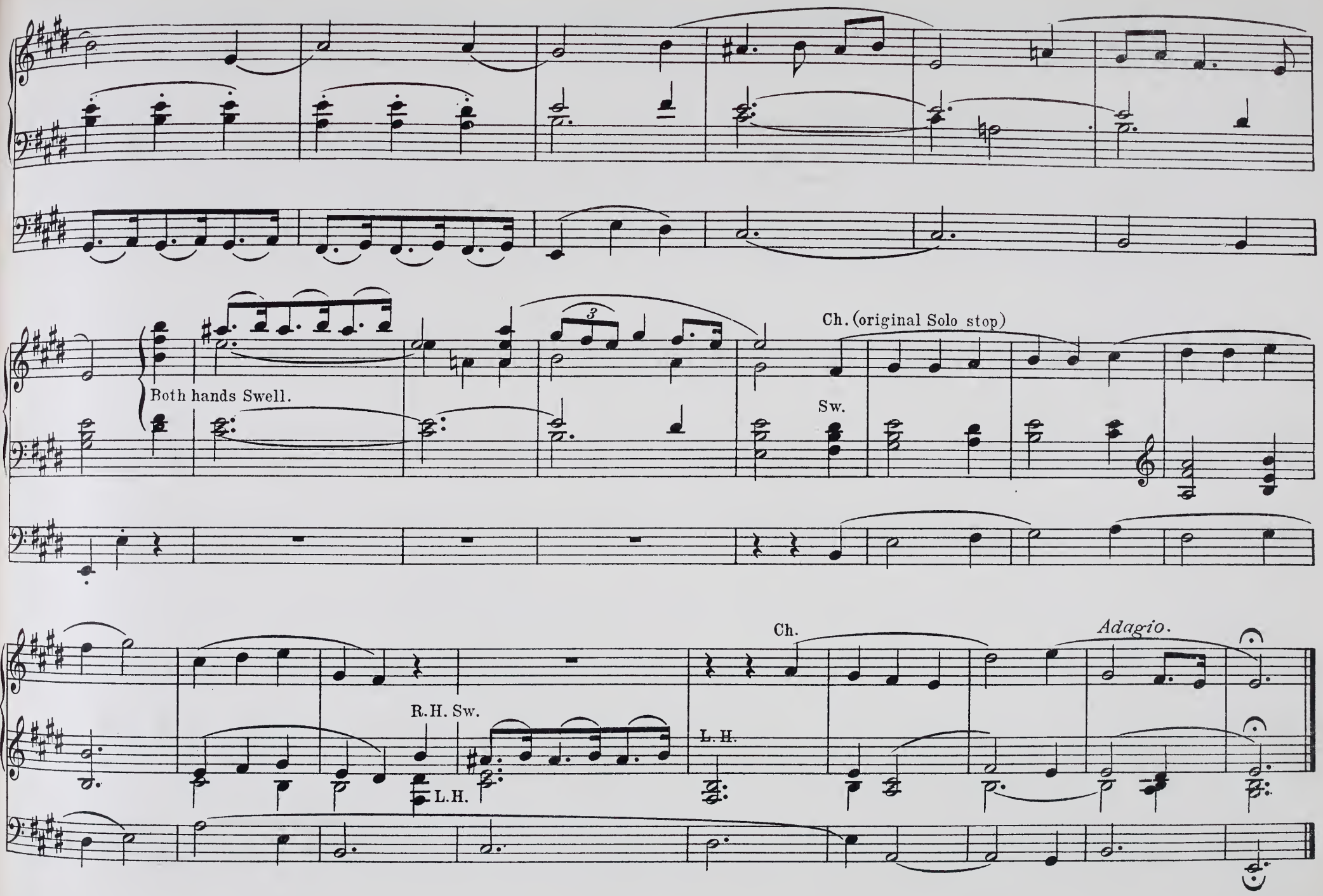

Ch.
R.H. Sw.
L.H.
Ch.

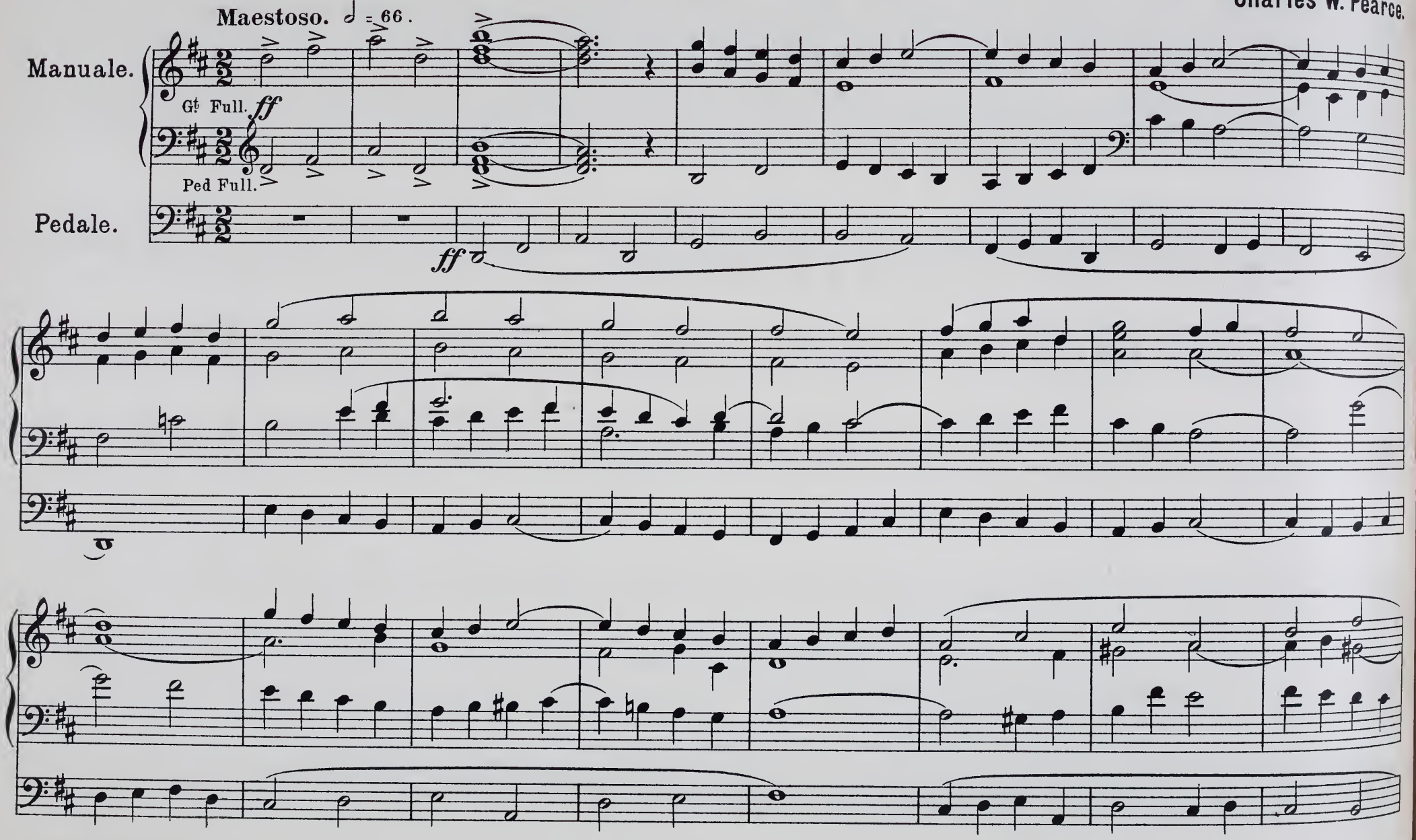

Change Choir
Solo Stop.
R. H. Sw.
L.H.


Both hands Swell.
Ch. (original Solo stop)
Sw.
Ch.
Adagio.
R.H. Sw.
L.H.
L.H.

# Full Organ Postlude on The Easter Hymn.

"Jesus Christ is risen to day."

Charles W. Pearce.

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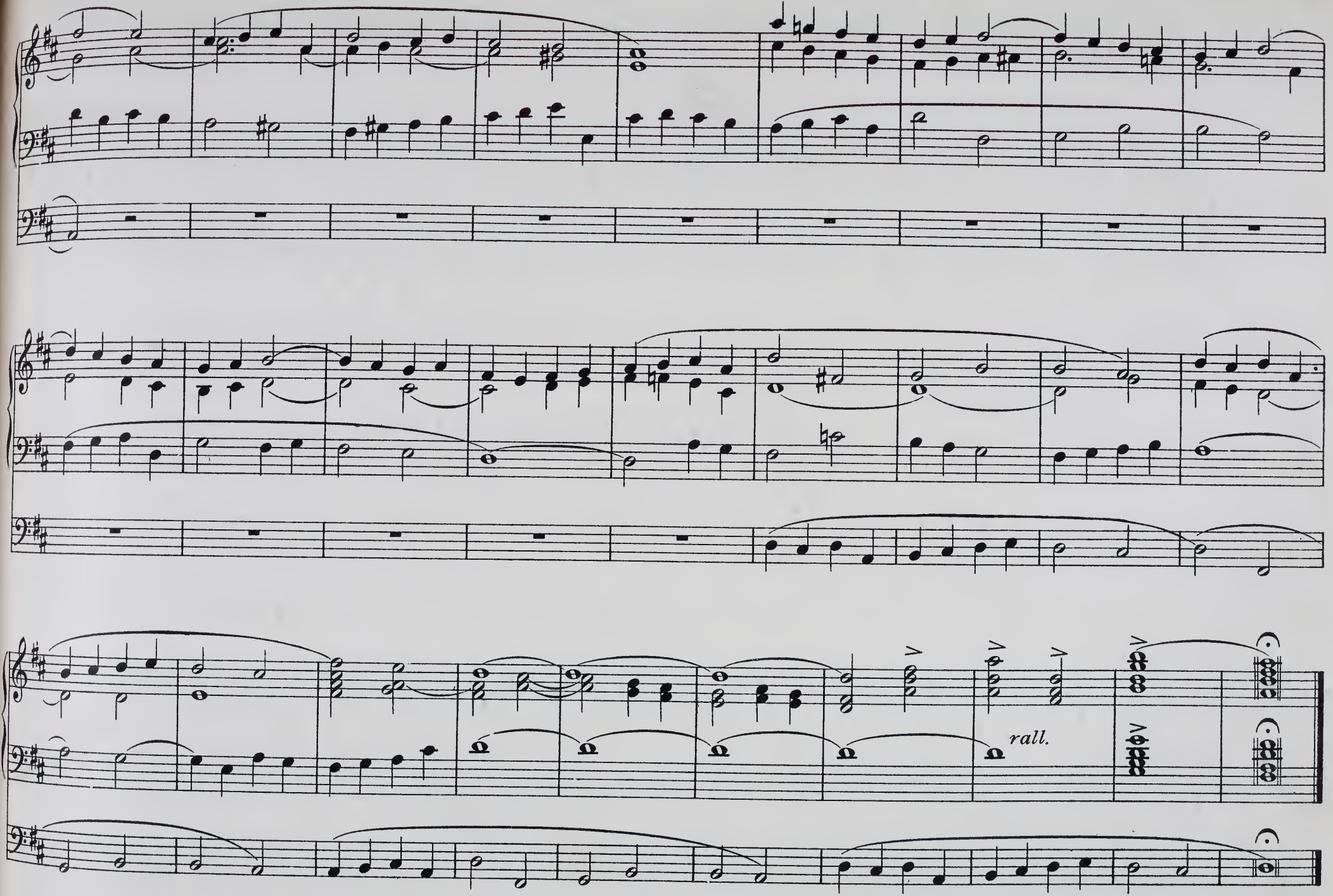

rall.

Prepare Organ:
Great Full with Sw. coupled
Swell Full
Pedal Full with Gt coupled.

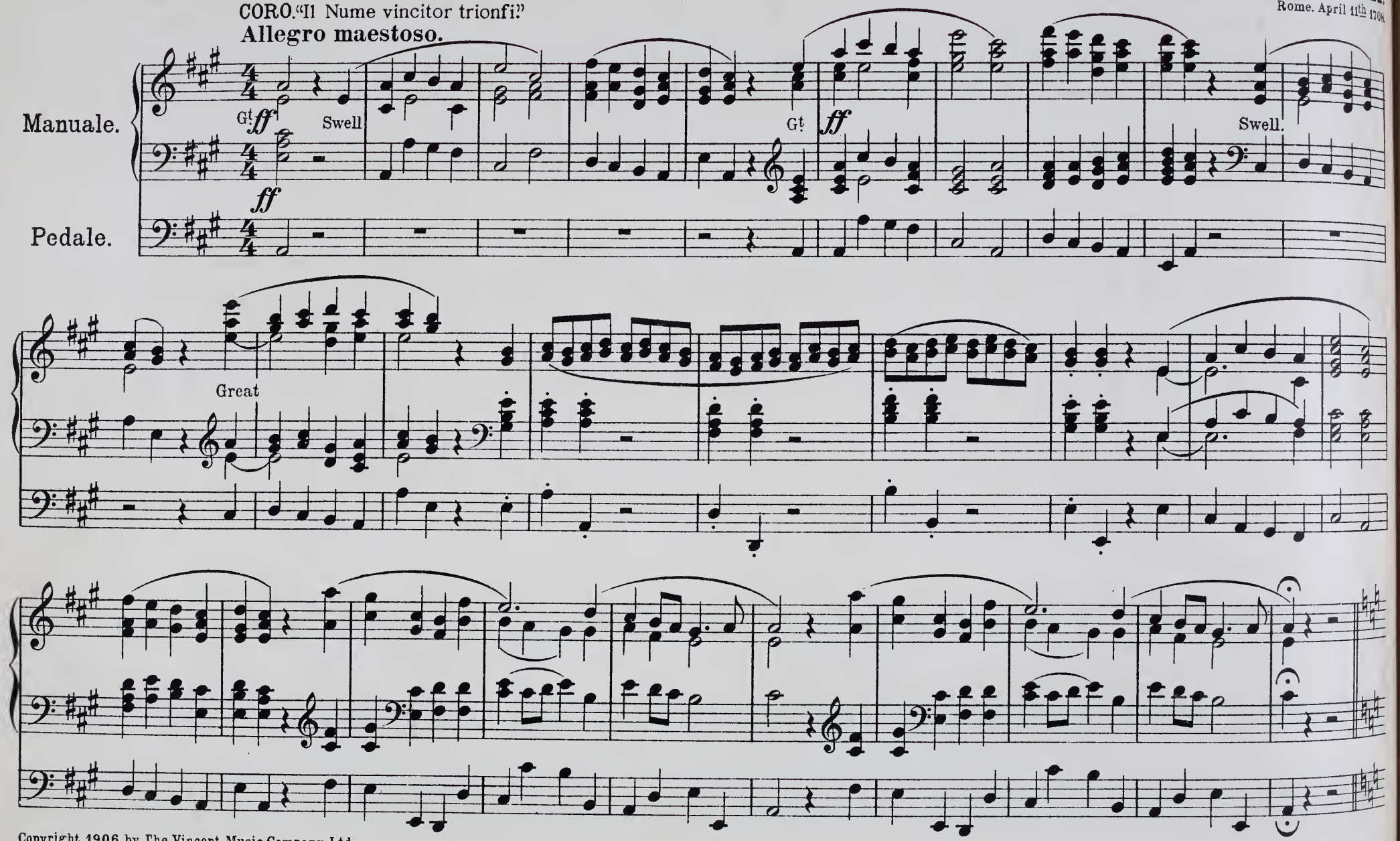
# *Easter Music from "La Resurrezione."

(Oratorio Primo.)

G. F. HANDEL.
Rome. April 11th 1708.

CORO. "Il Nume vincitor trionfi."

**Allegro maestoso.**

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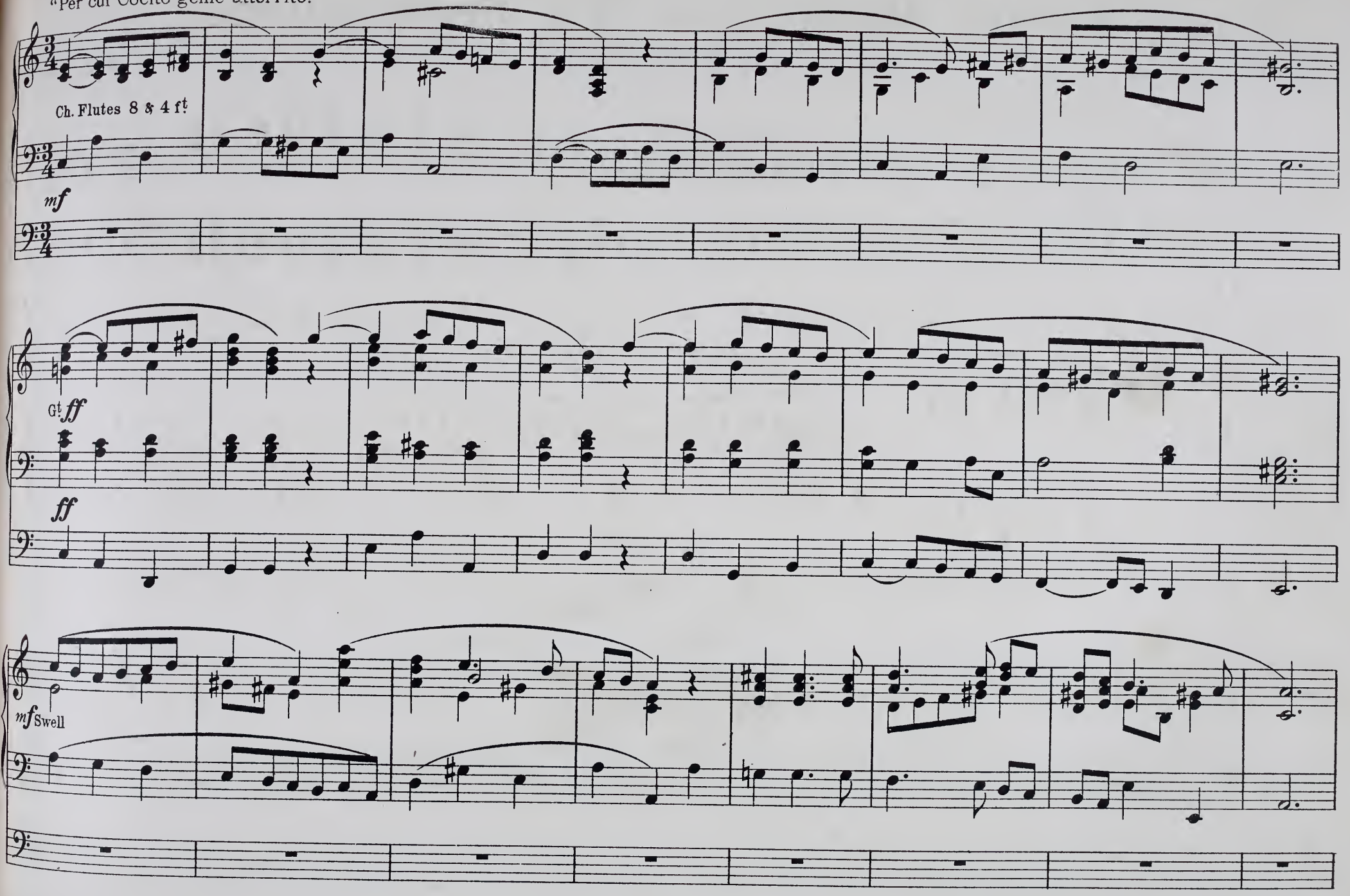
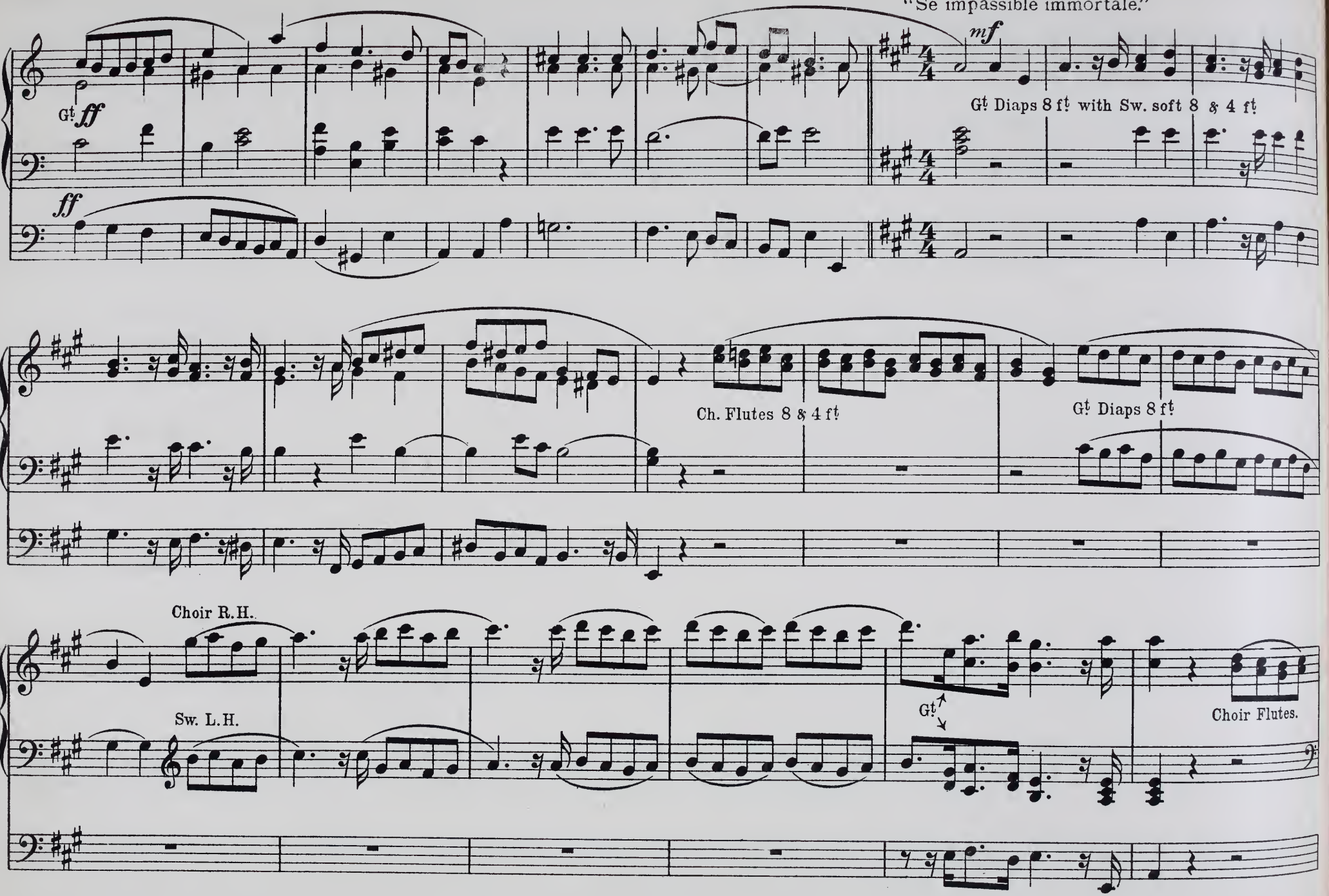
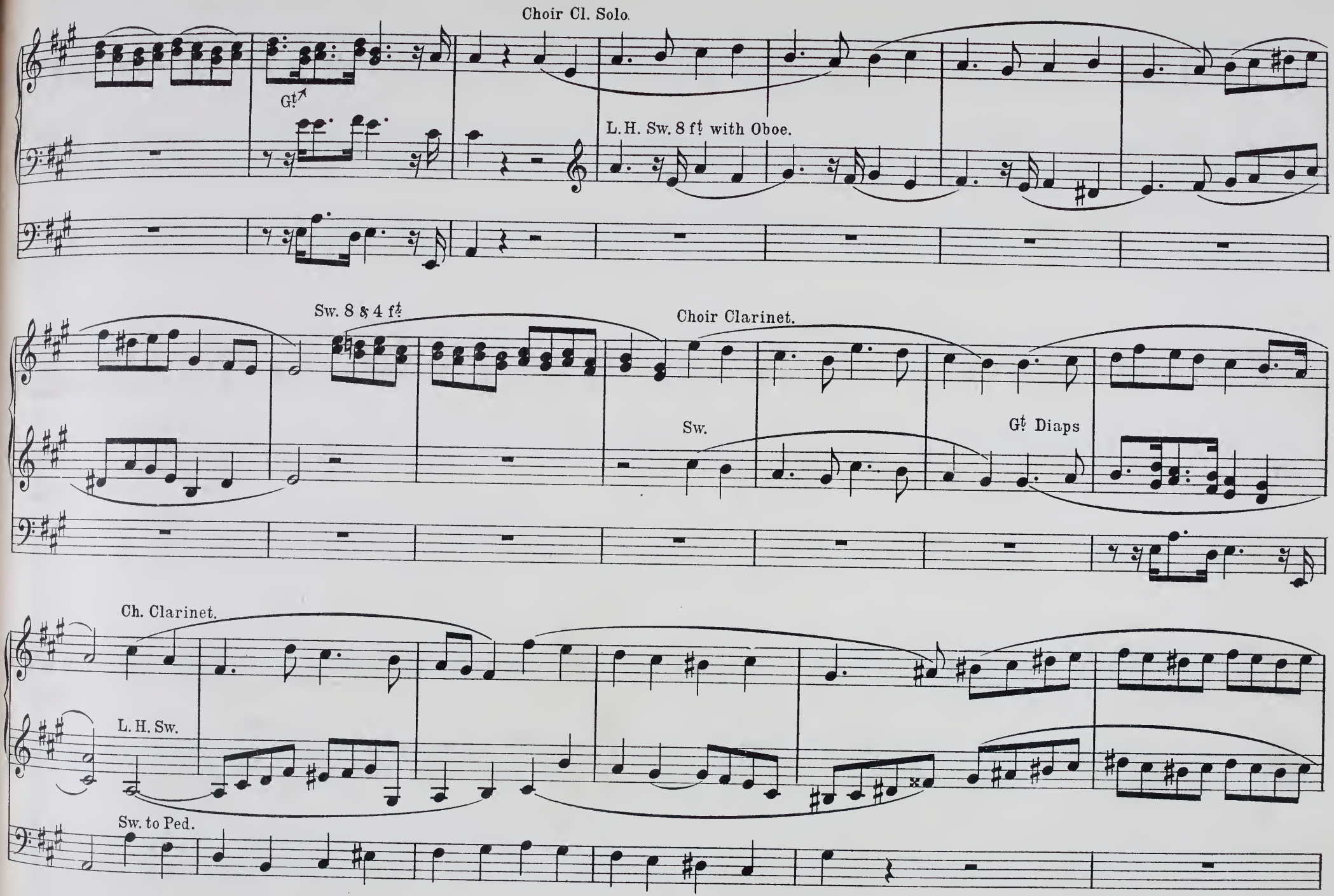
*This beautiful Selection of music from Handel's first Oratorio has been sung for many years past at Eastertide, in the Church of S. Andrew's, Wells Street, London. I am indebted to the kindness of my friend Mr F. A. W. Docker the Organist of S. Andrew's for the use of his copy of the score from which the above Organ arrangements have been made.

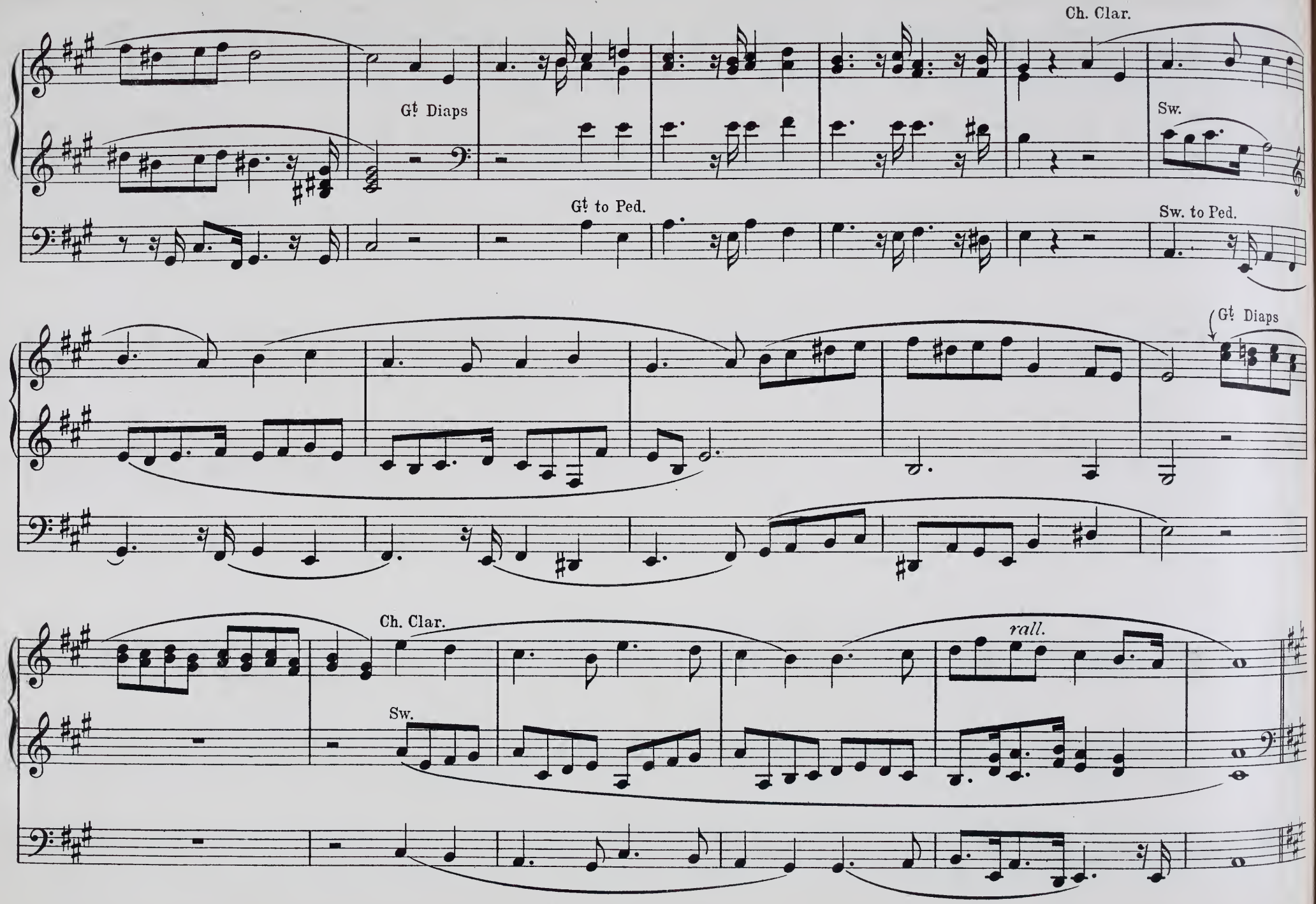

Ch. Flutes 8 & 4 ft
mf
Gt ff
ff
mf Swell

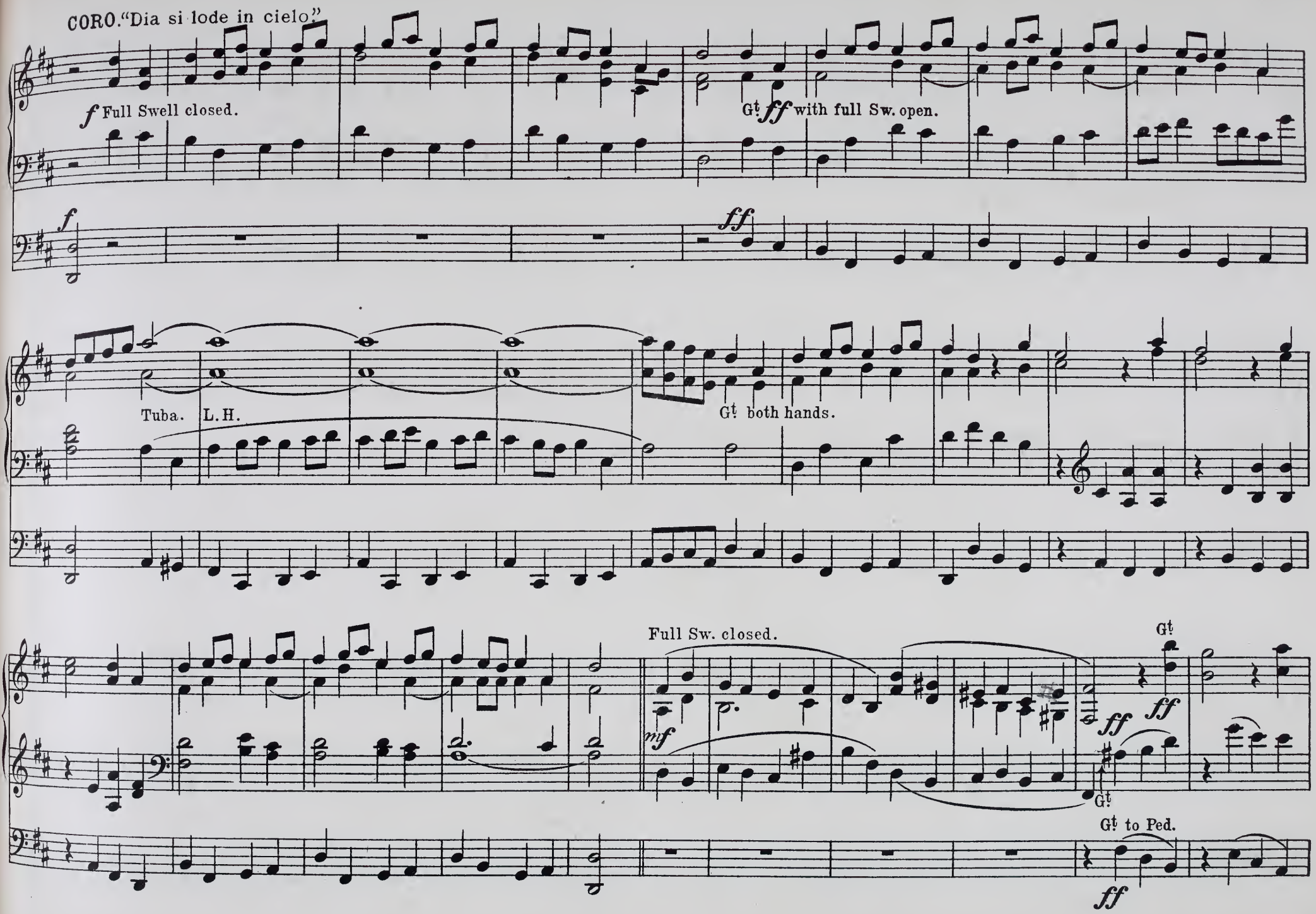
ARIA.

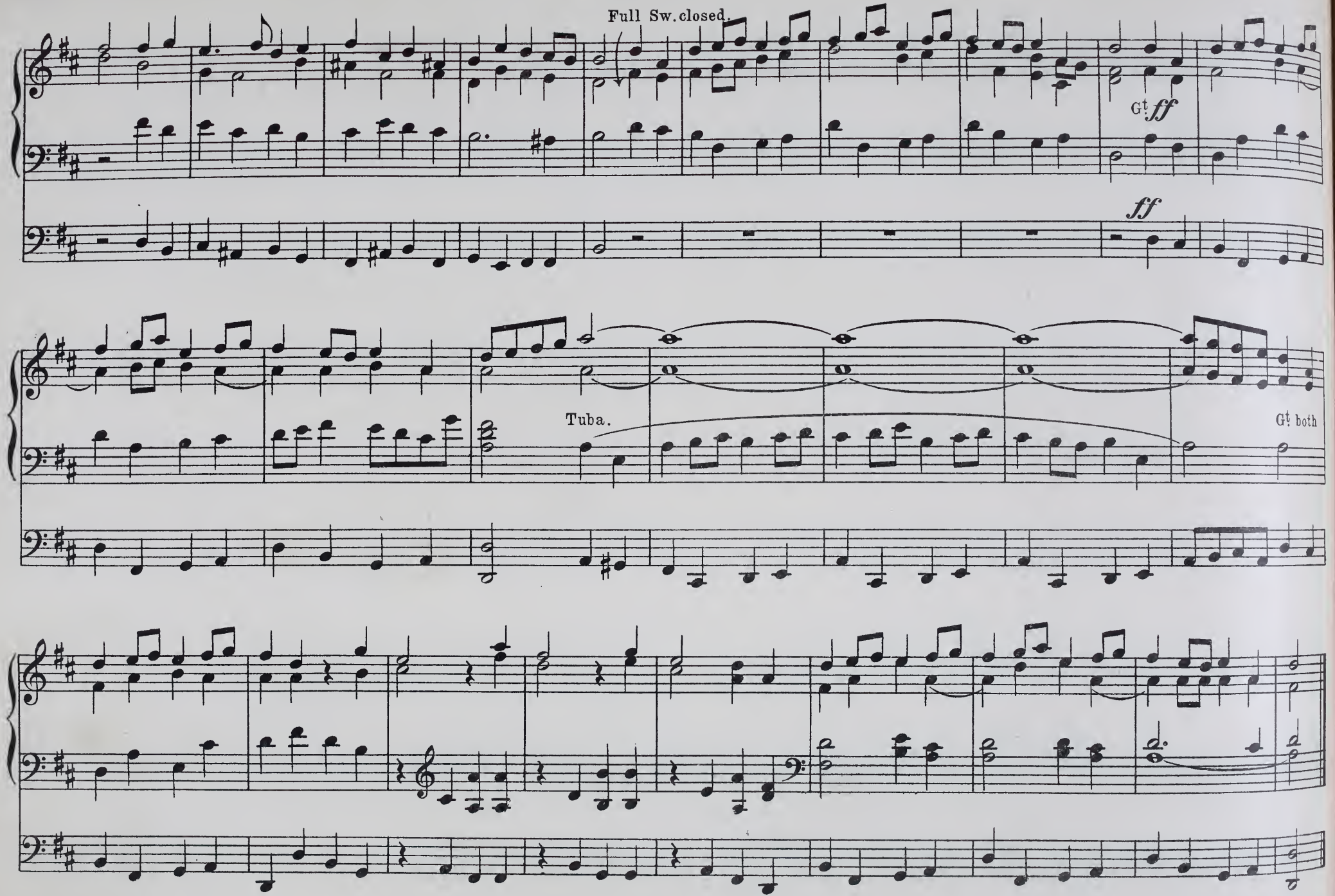
"Se impassible immortale."




Choir Cl. Solo
G!
L. H. Sw. 8 f! with Oboe.
Sw. 8 & 4 f!
Choir Clarinet.
Sw.
G! Diaps
Ch. Clarinet.
L. H. Sw.
Sw. to Ped.


Ch. Clar.
Gt Diaps
Sw.
Gt to Ped.
Sw. to Ped.
Gt Diaps
Ch. Clar.
rall.
Sw.


CORO. "Dia si lode in cielo"
f Full Swell closed.
Gt ff with full Sw. open.
f
ff
Tuba.
L.H.
Gt both hands.
Full Sw. closed.
mf
ff
Gt
ff
Gt
Gt to Ped.
ff

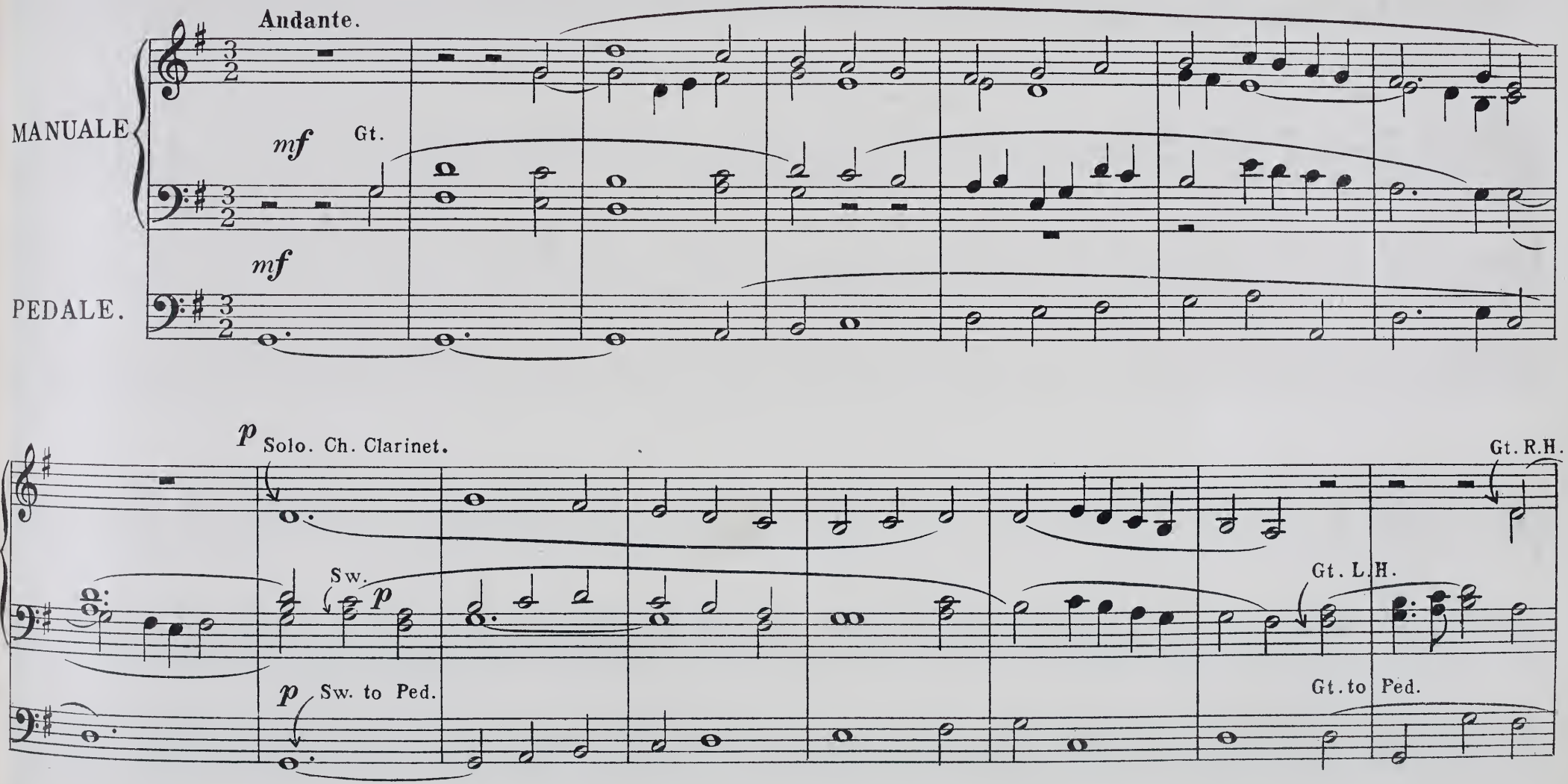

Full Sw. closed.
Gt. ff
ff
Tuba.
Gt. both

# Voluntary for the Third Sunday after Easter

## on Ouseley's Anthem - "How goodly are thy tents, O Jacob."

Prepare Organ.
Gt Diaps 8 ft
Swell Soft 8 & 4 ft with Oboe
Choir Clarinet 8 ft
Pedal soft 16 & 8 ft. with Gt. coupled.

CHARLES W. PEARCE.




This Voluntary may be played as a Prelude to the Anthem.

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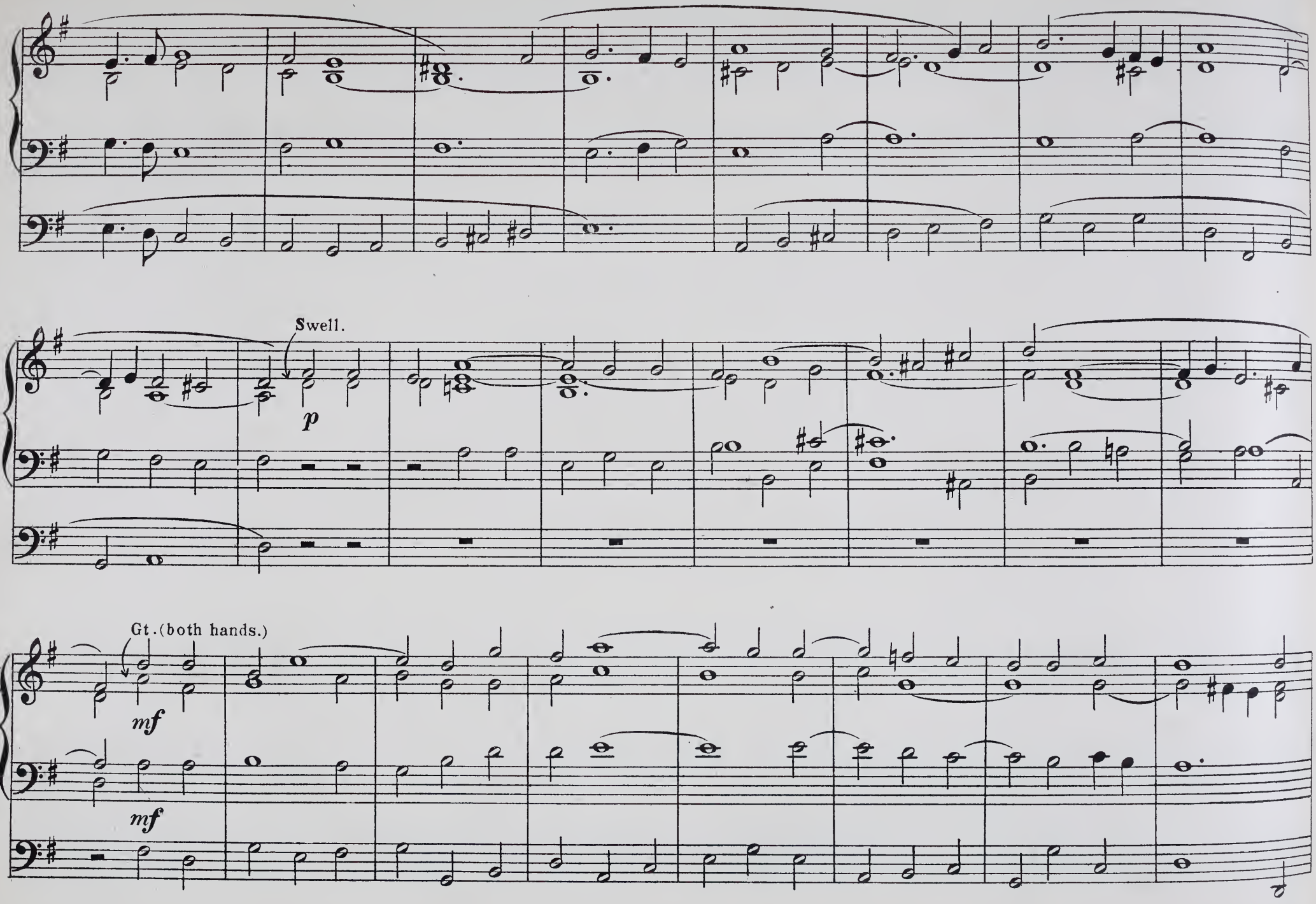
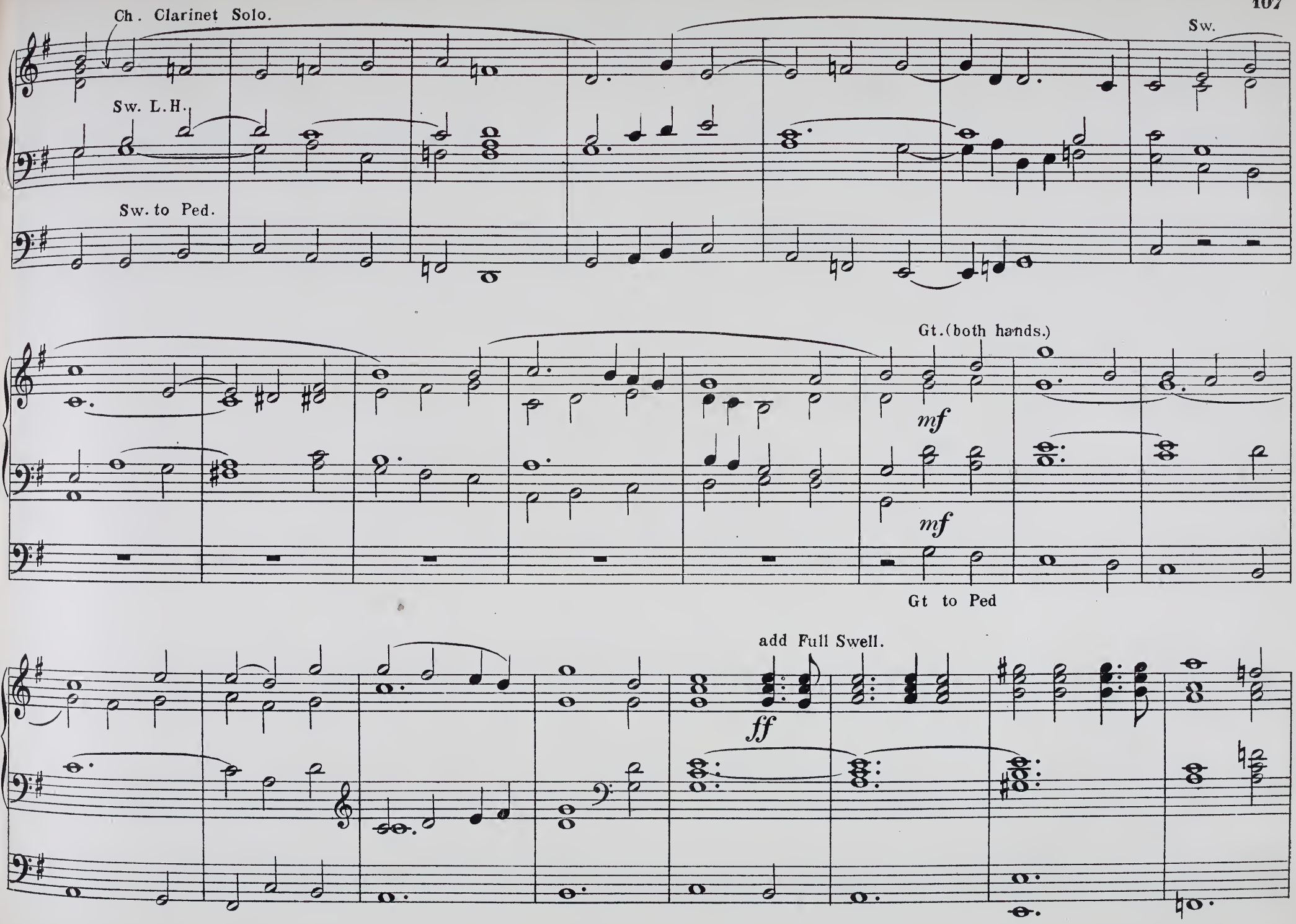
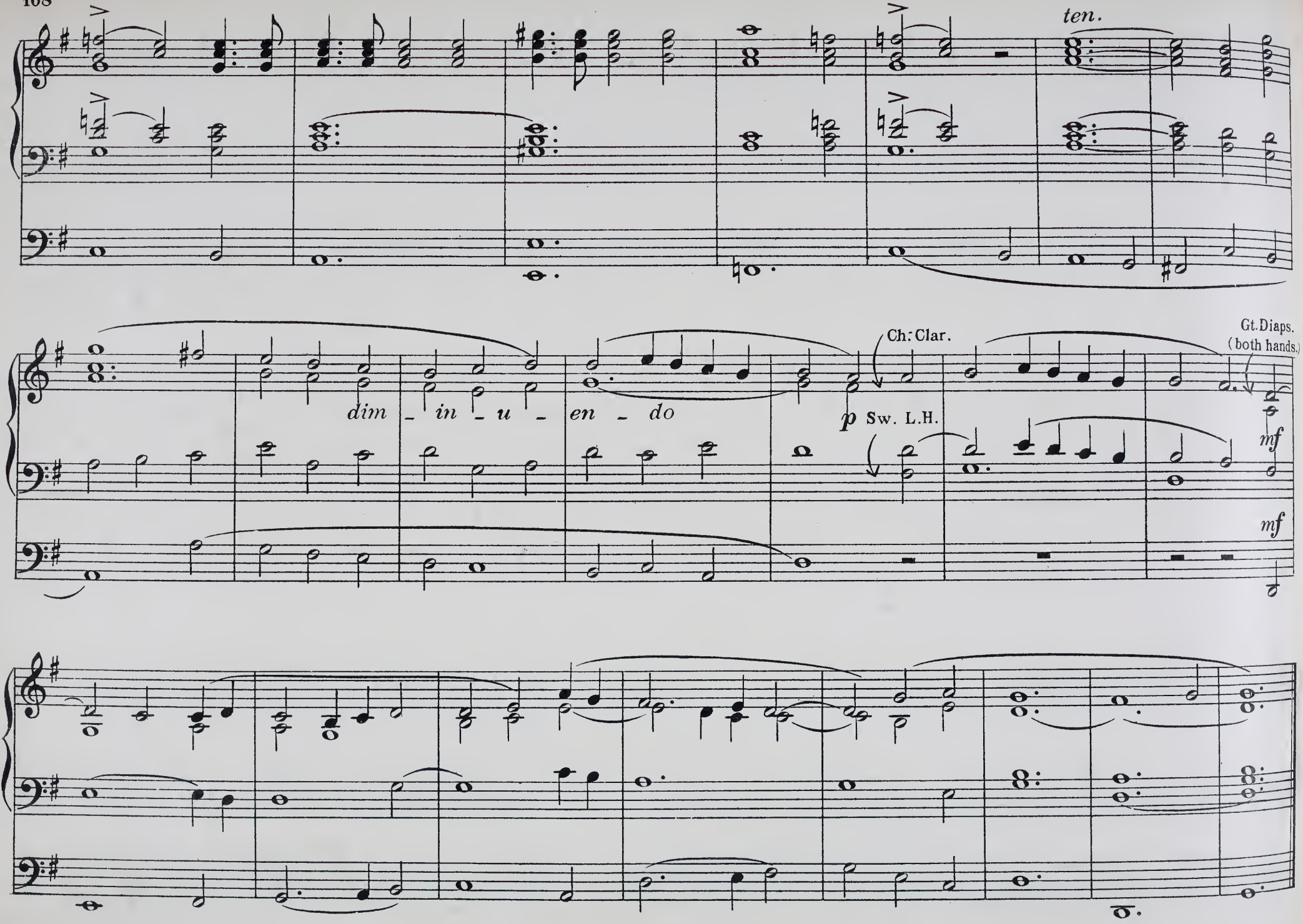

Swell.
p
Gt. (both hands.)
mf
mf

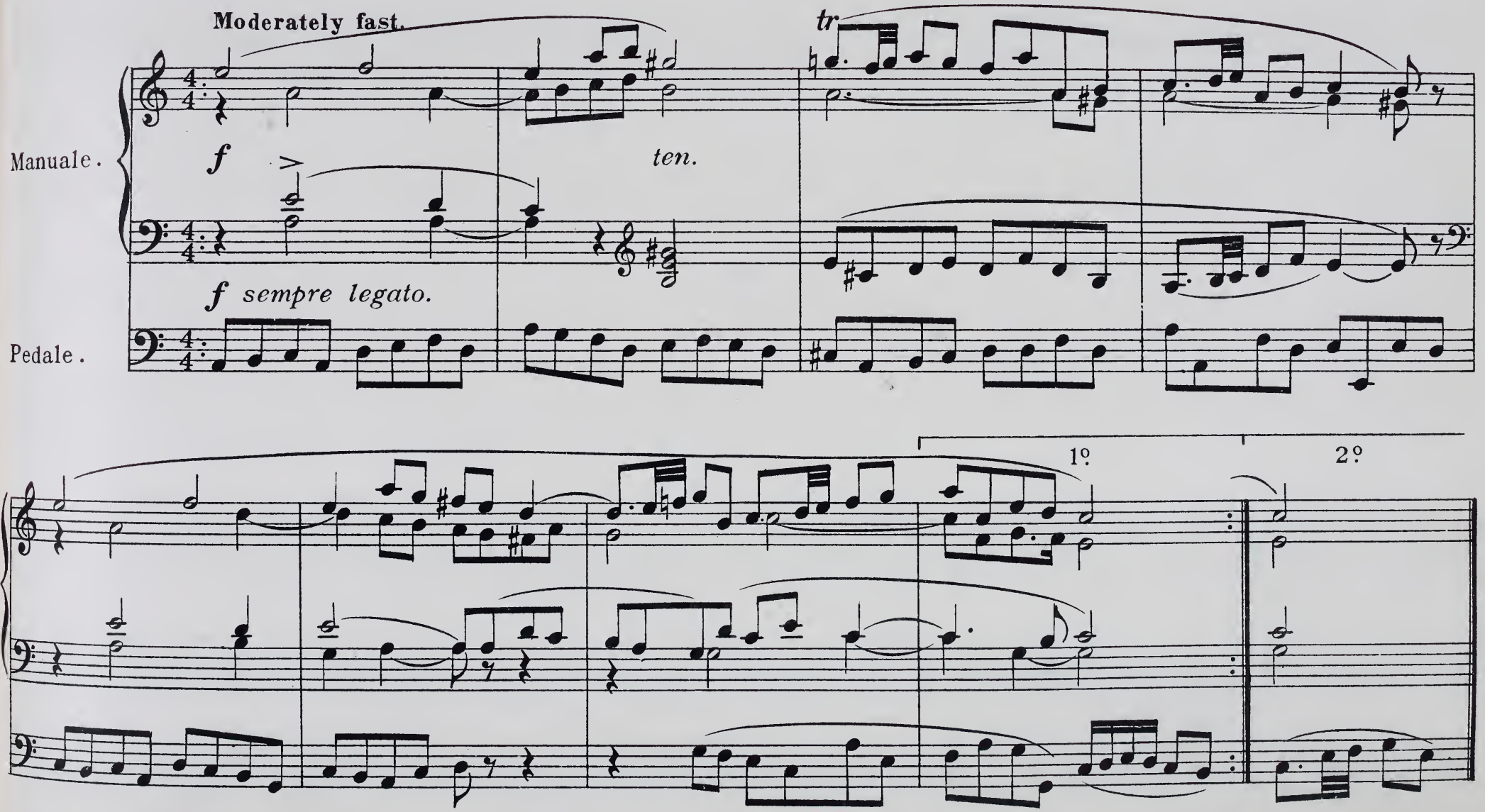

Ch. Clarinet Solo.
Sw.
Sw. L.H.
Sw. to Ped.
Gt.(both hands.)
mf
mf
Gt to Ped
add Full Swell.
ff


ten.
dim _ in _ u _ en _ do
Ch: Clar.
p Sw. L.H.
Gt. Diaps.
(both hands.)
mf
mf

# Voluntary for the Fourth Sunday after Easter.

Prepare Organ.
Gt. Diaps. Principal & 15th
Ped. 16 & 8 ft. with Gt. coupled.

SAMUEL WESLEY.
1766 — 1837.

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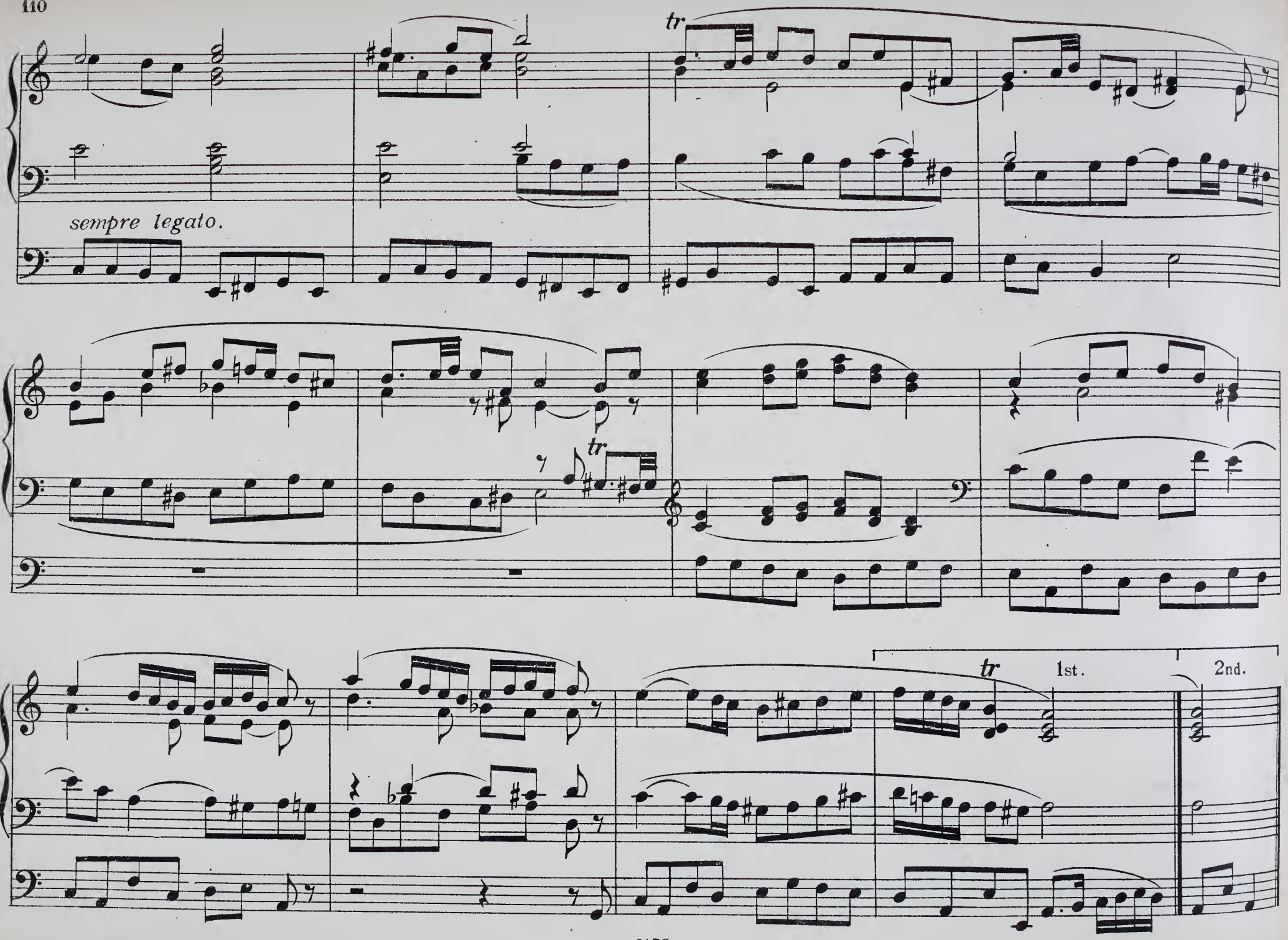

tr
sempre legato.
tr
tr
1st.
2nd.

# Voluntary for the Fifth Sunday after Easter.

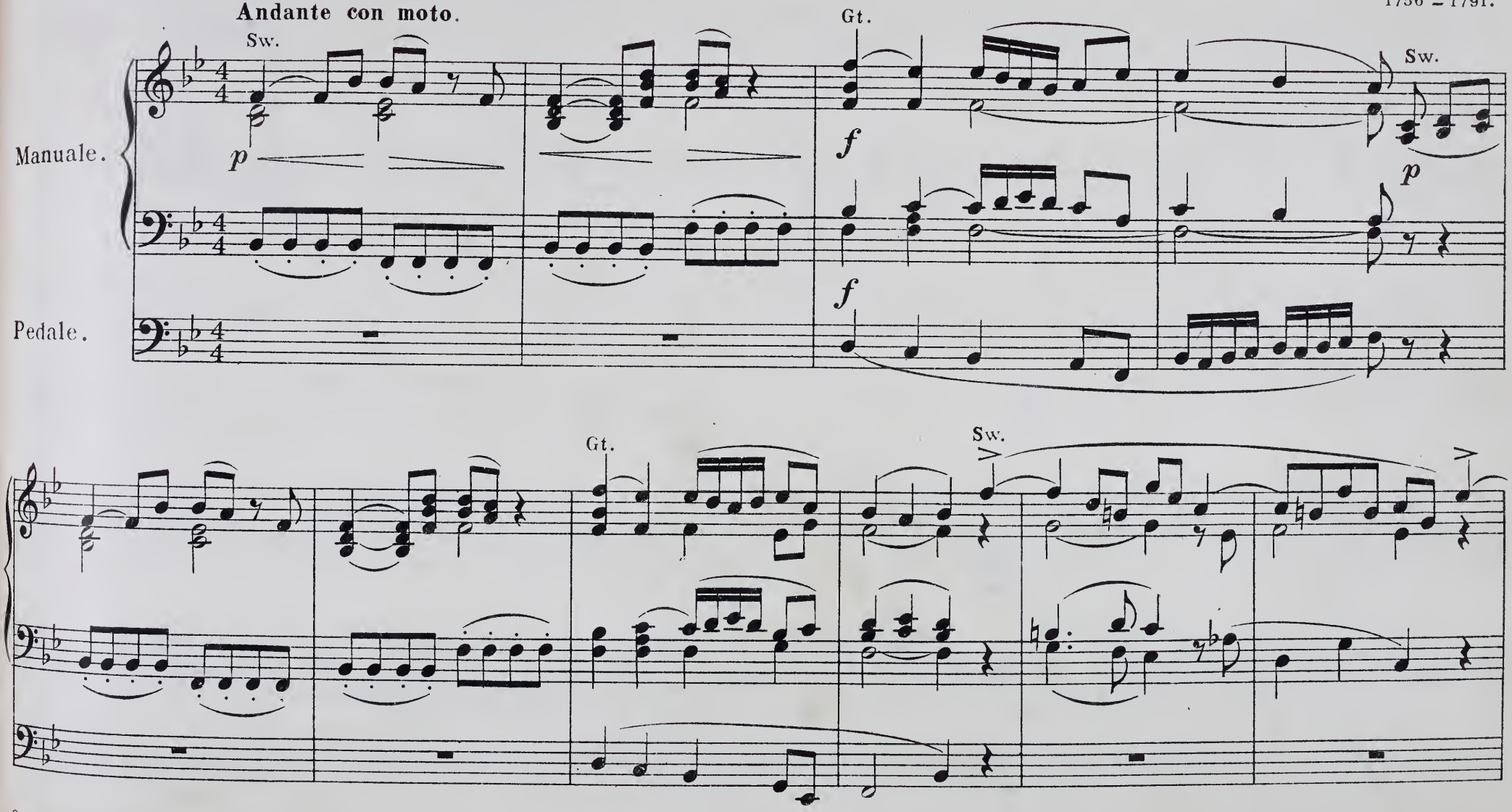
(ROGATION SUNDAY.)

Prepare Organ:-
Gt. to 15th. (with Sw. coupled)
Sw 8 & 4 ft. with soft Reed.
Ch 8 & 4 ft. Flutes.
Ped 16 & 8 ft. (with Gt. coupled)

## Kyrie Eleison.—(From a Mass in B♭.)

W. A. MOZART.
1756 – 1791.

**Andante con moto.**

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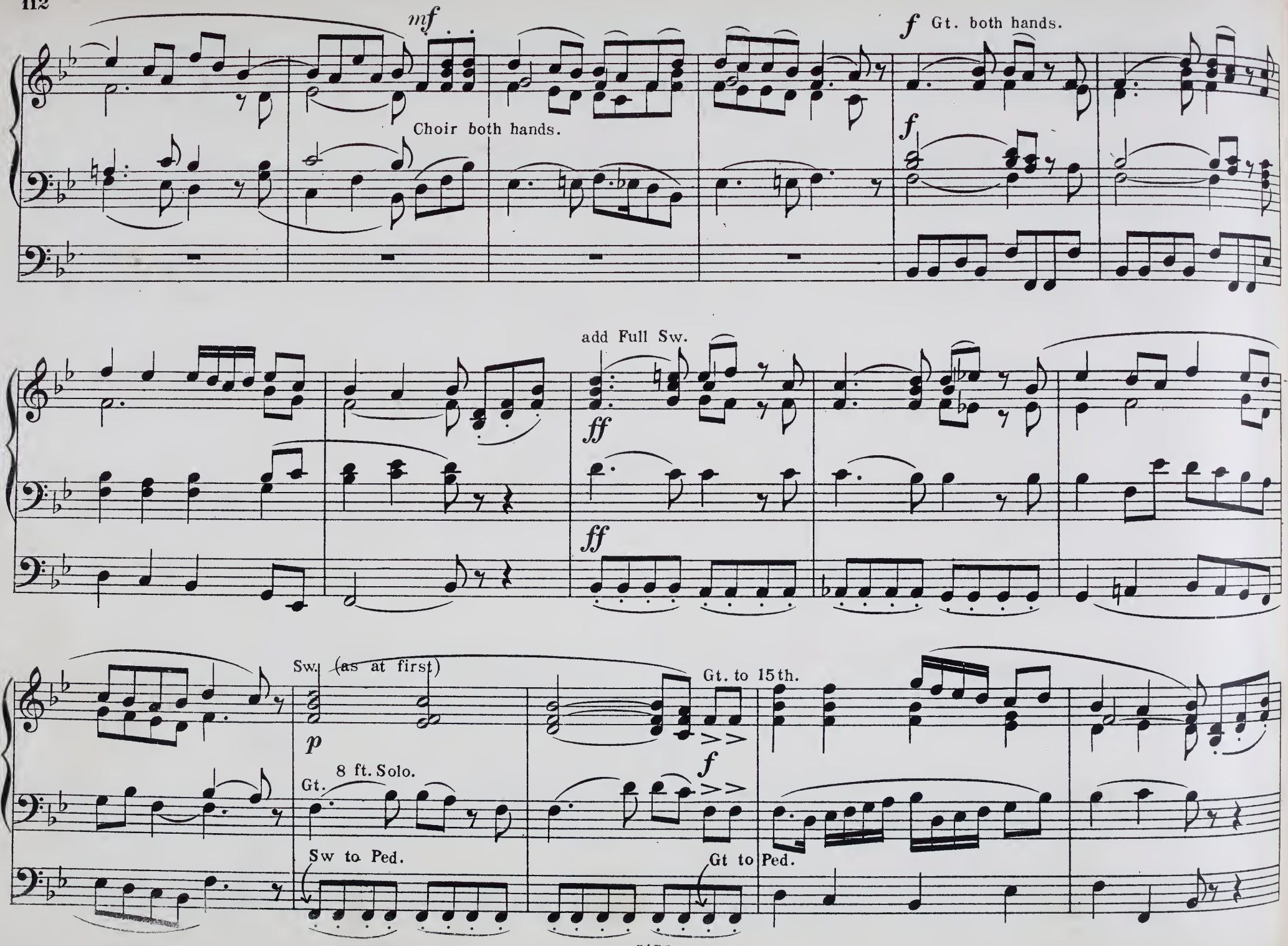
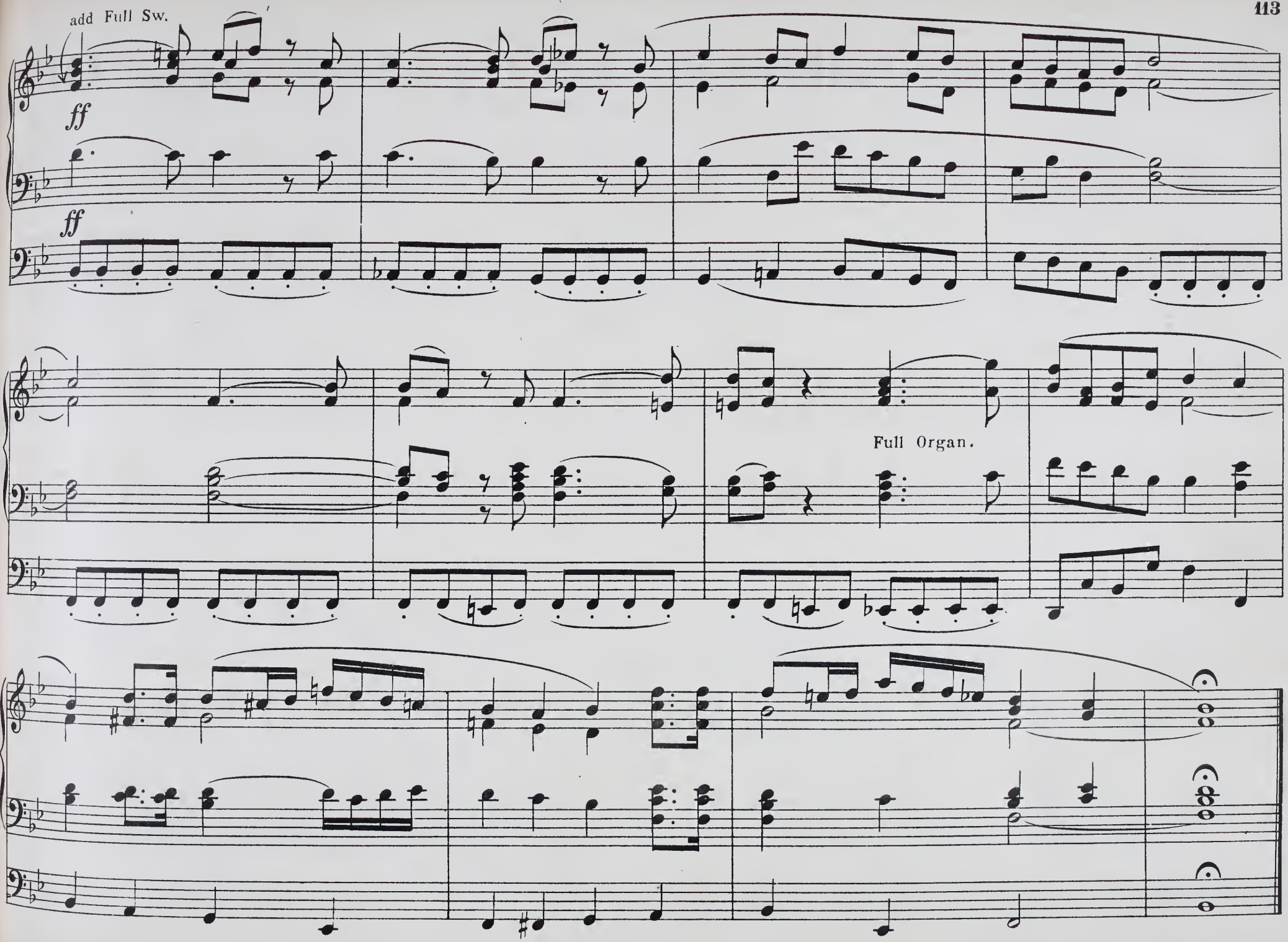

mf
Choir both hands.
f Gt. both hands.
f
add Full Sw.
ff
ff
Sw. (as at first)
p
Gt. to 15th.
f
Gt. 8 ft. Solo.
Sw to Ped.
Gt to Ped.


add Full Sw.
ff
ff
Full Organ.

# Alleluia to the Father.

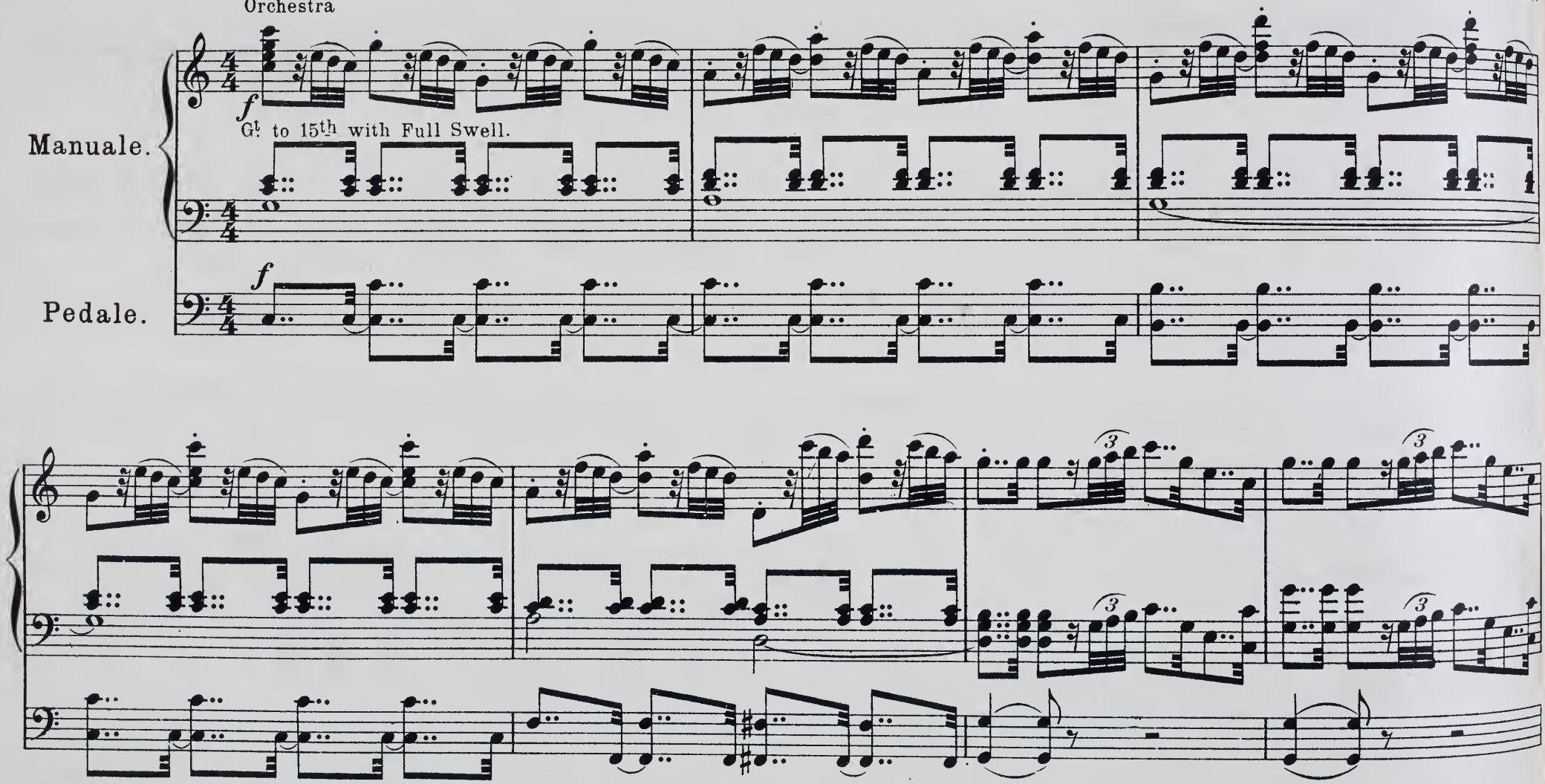
(Mount of Olives.)

"Alleluia to the Father and the Son of God. Praise the Lord, ye everlasting choir in holy songs of joy. Worlds unborn shall sing His glory, the exalted Son of God".

**Maestoso.**

Orchestra

**Beethoven.** 1803.

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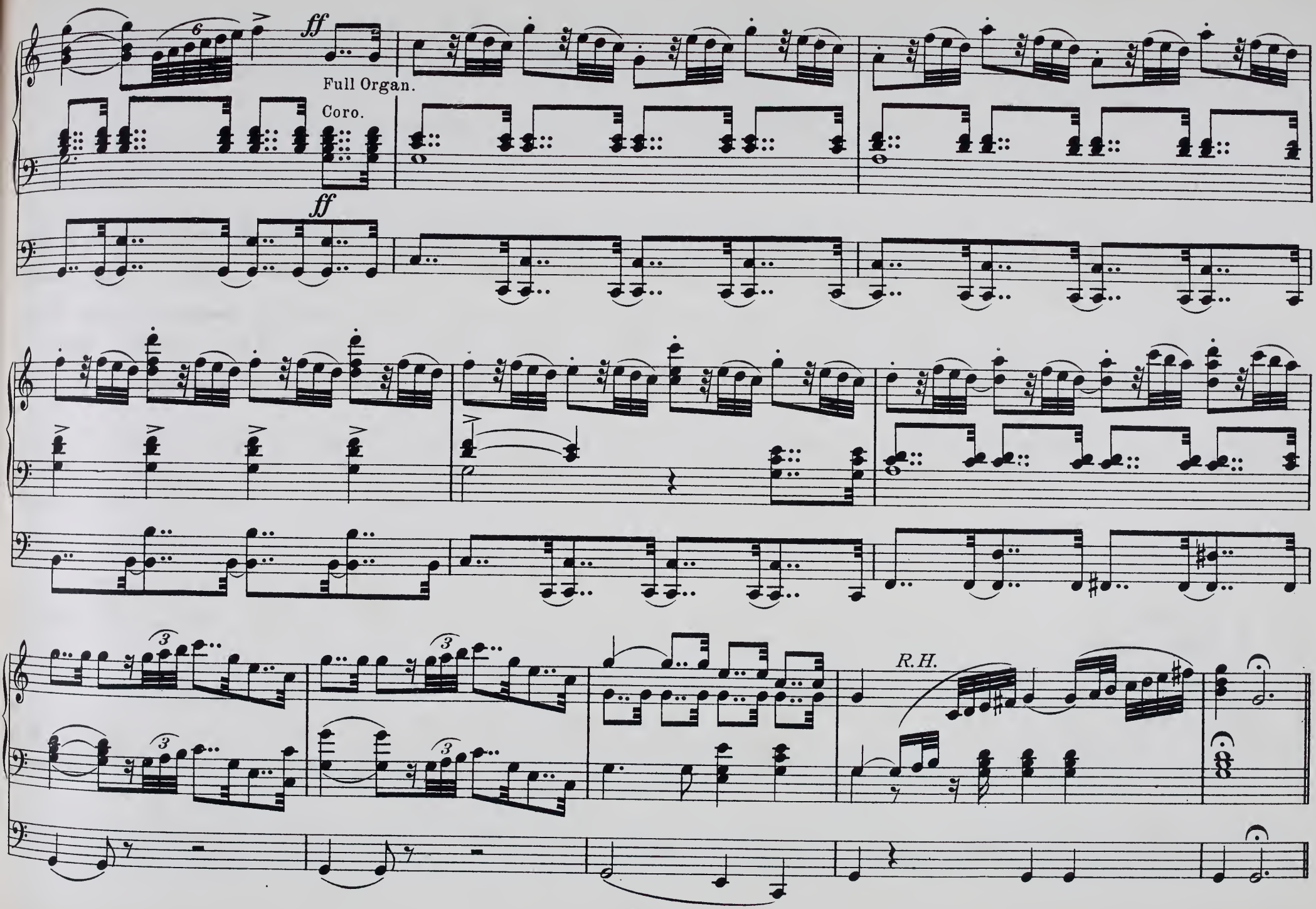
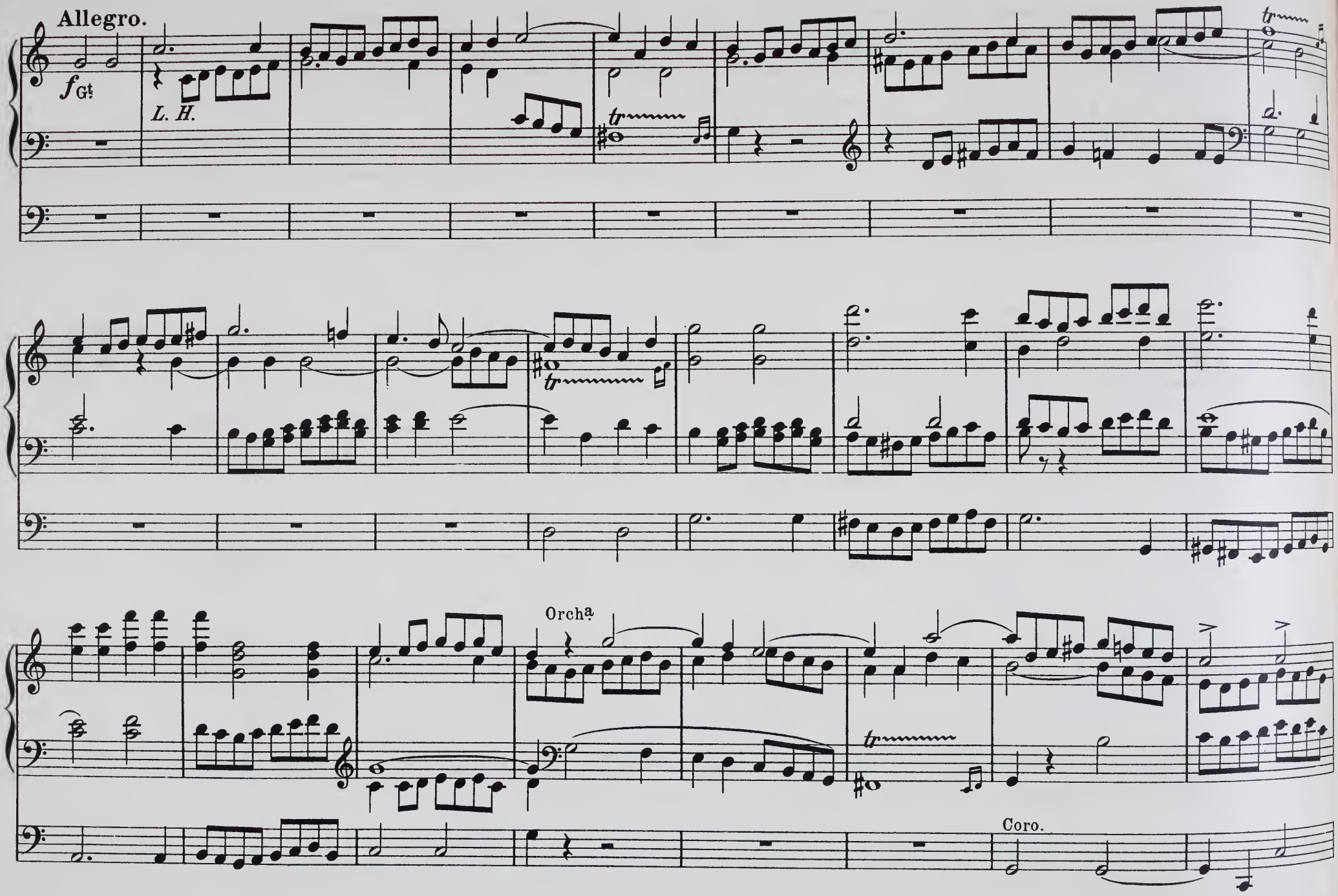
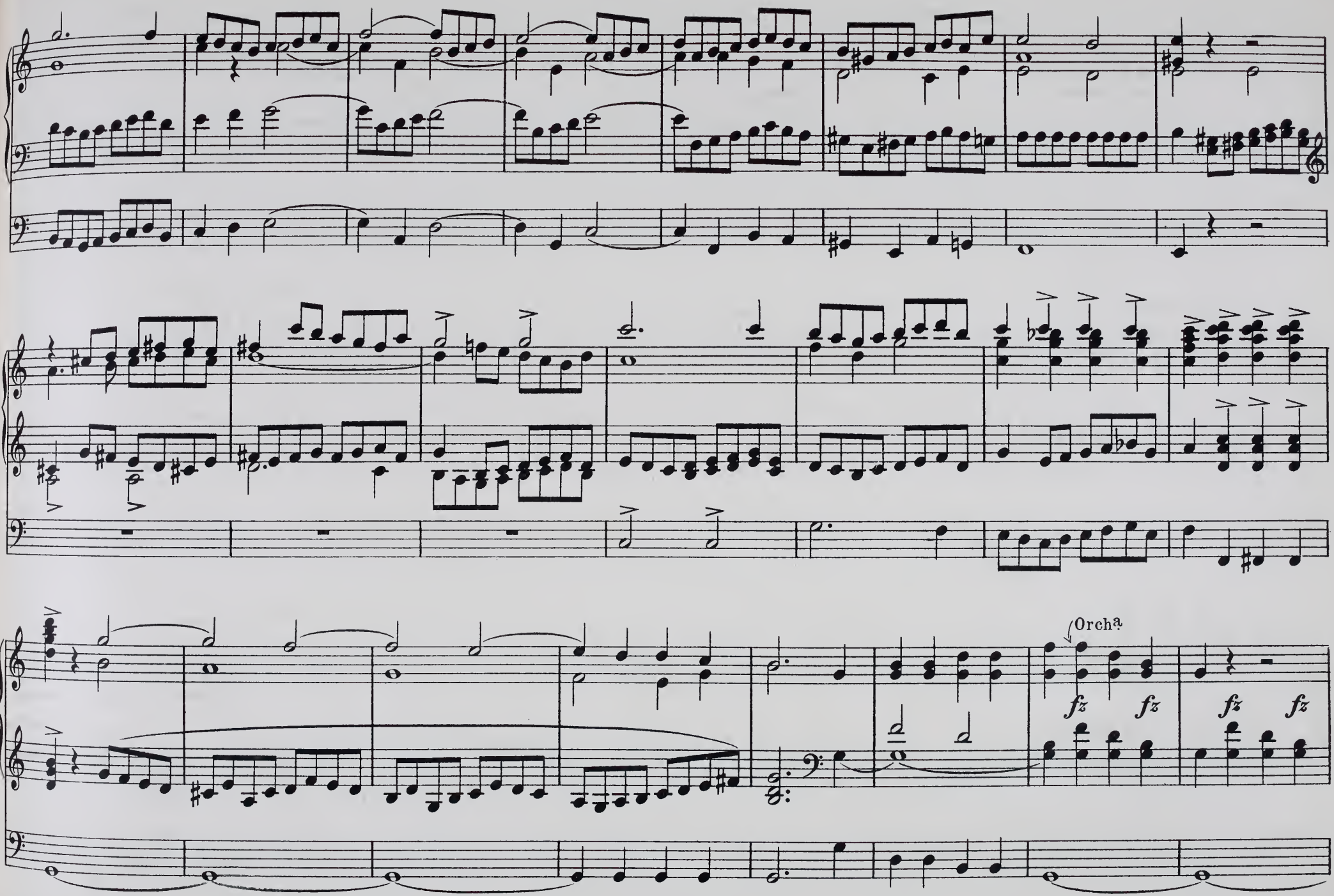
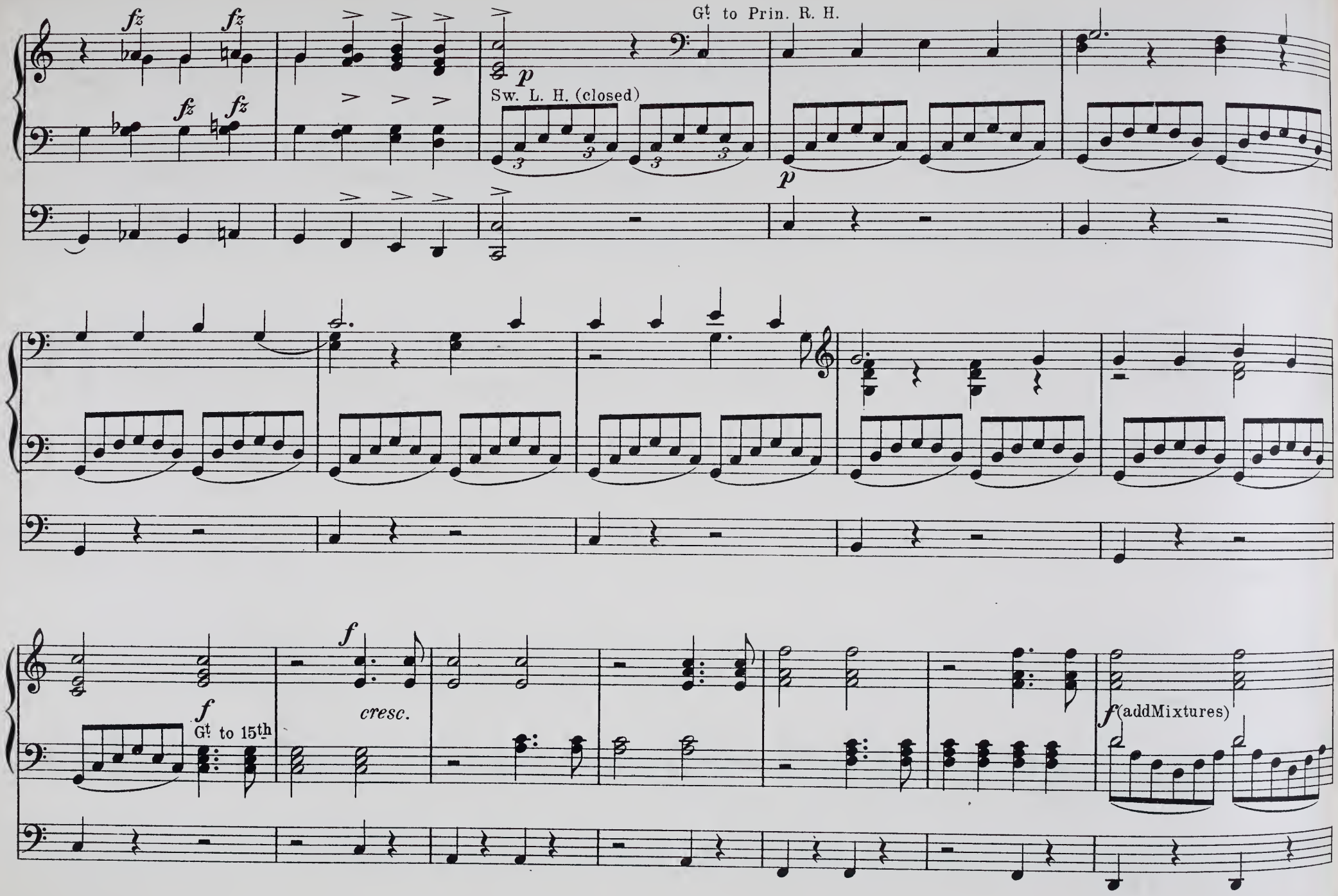
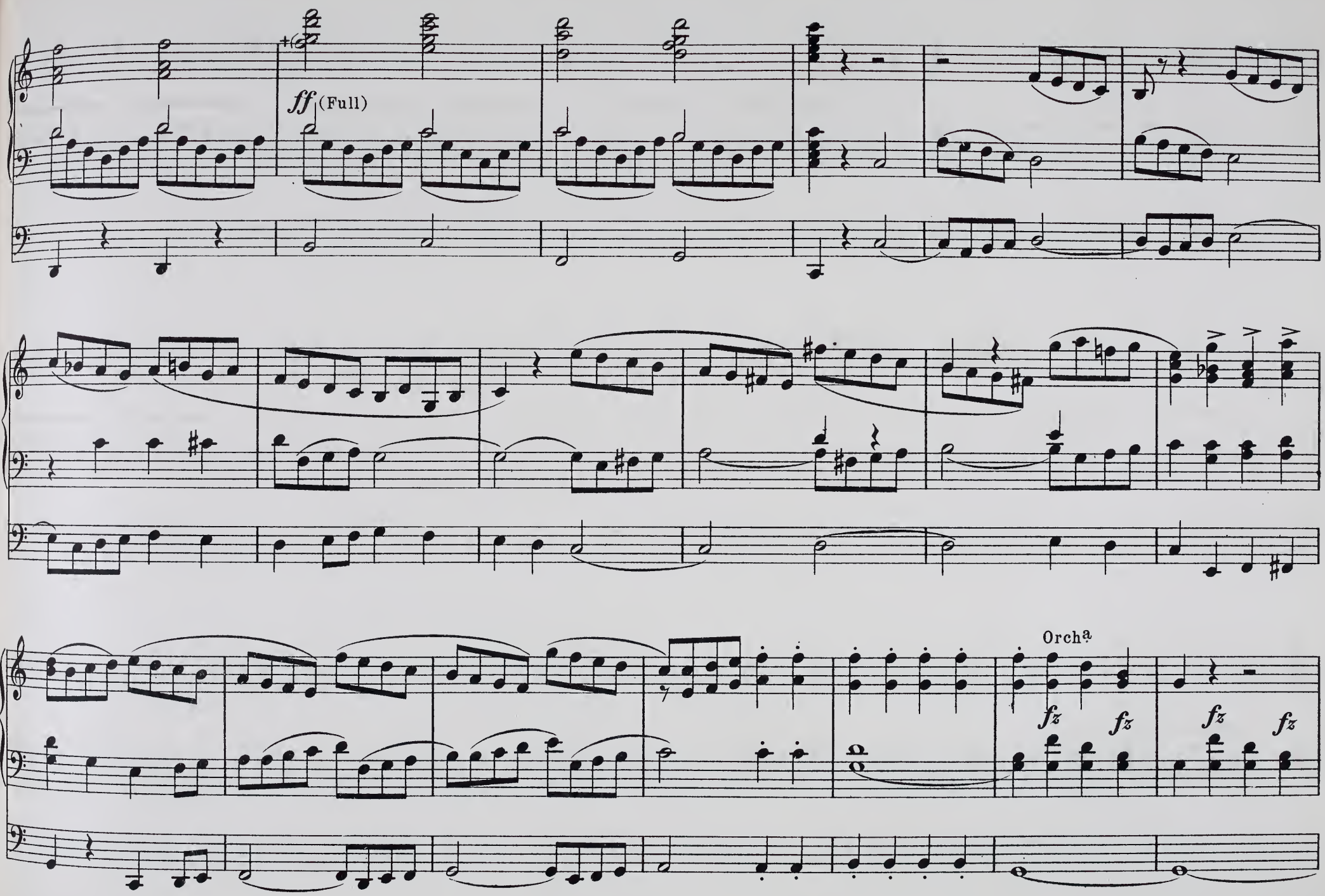
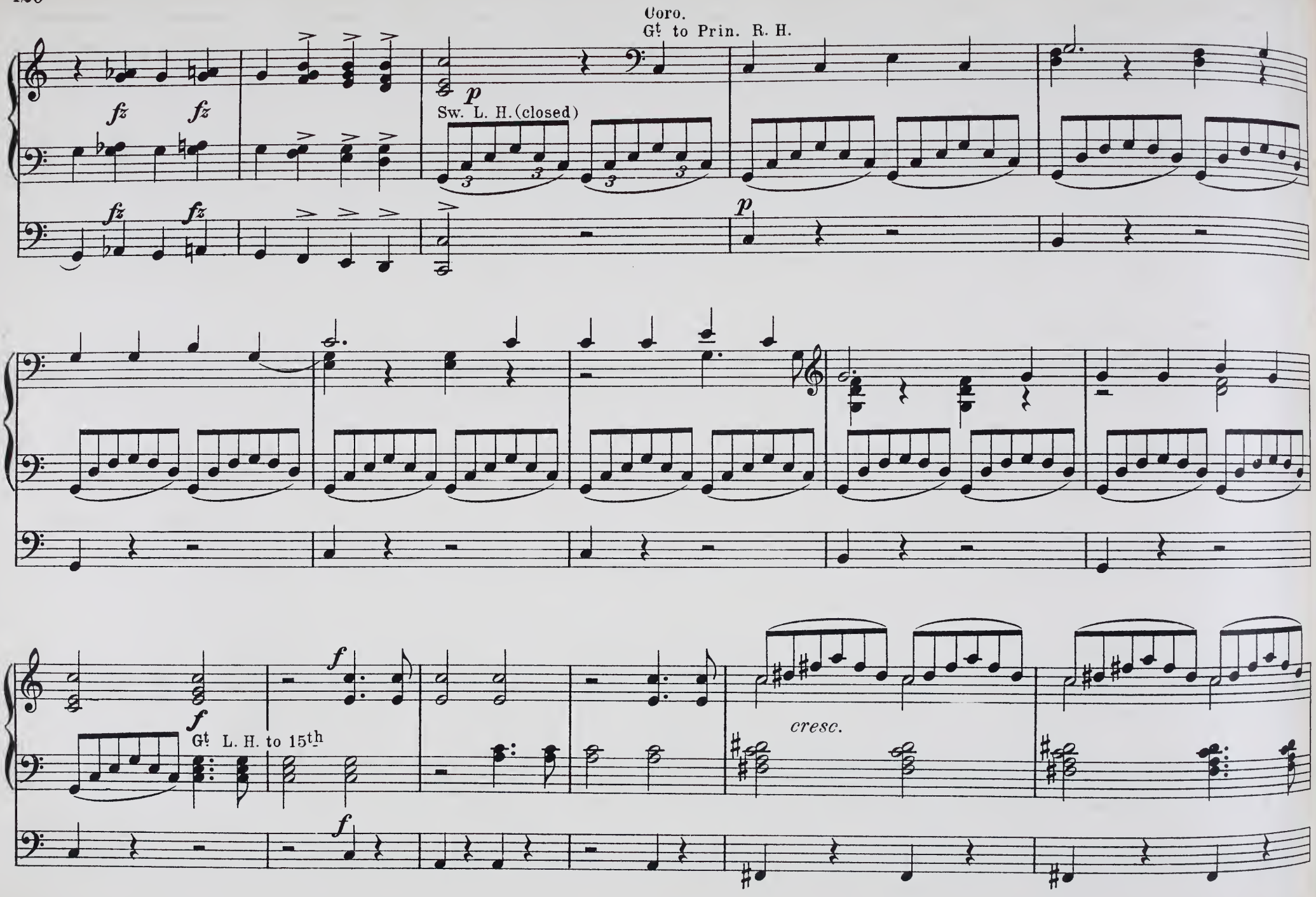

ff
Full Organ.
Coro.
ff
R.H.

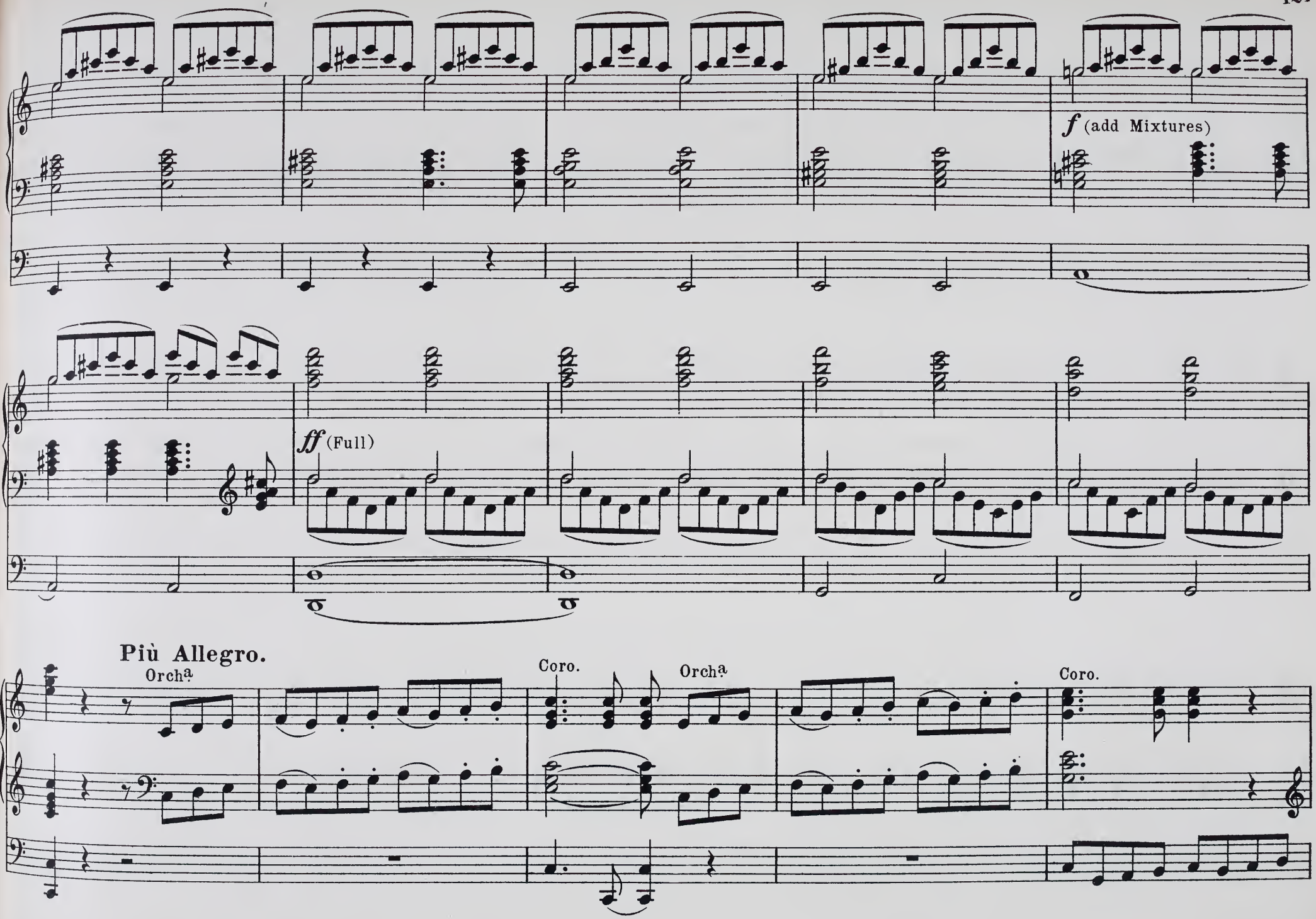

Allegro.
f
L. H.
tr
Orch.
tr
Coro.

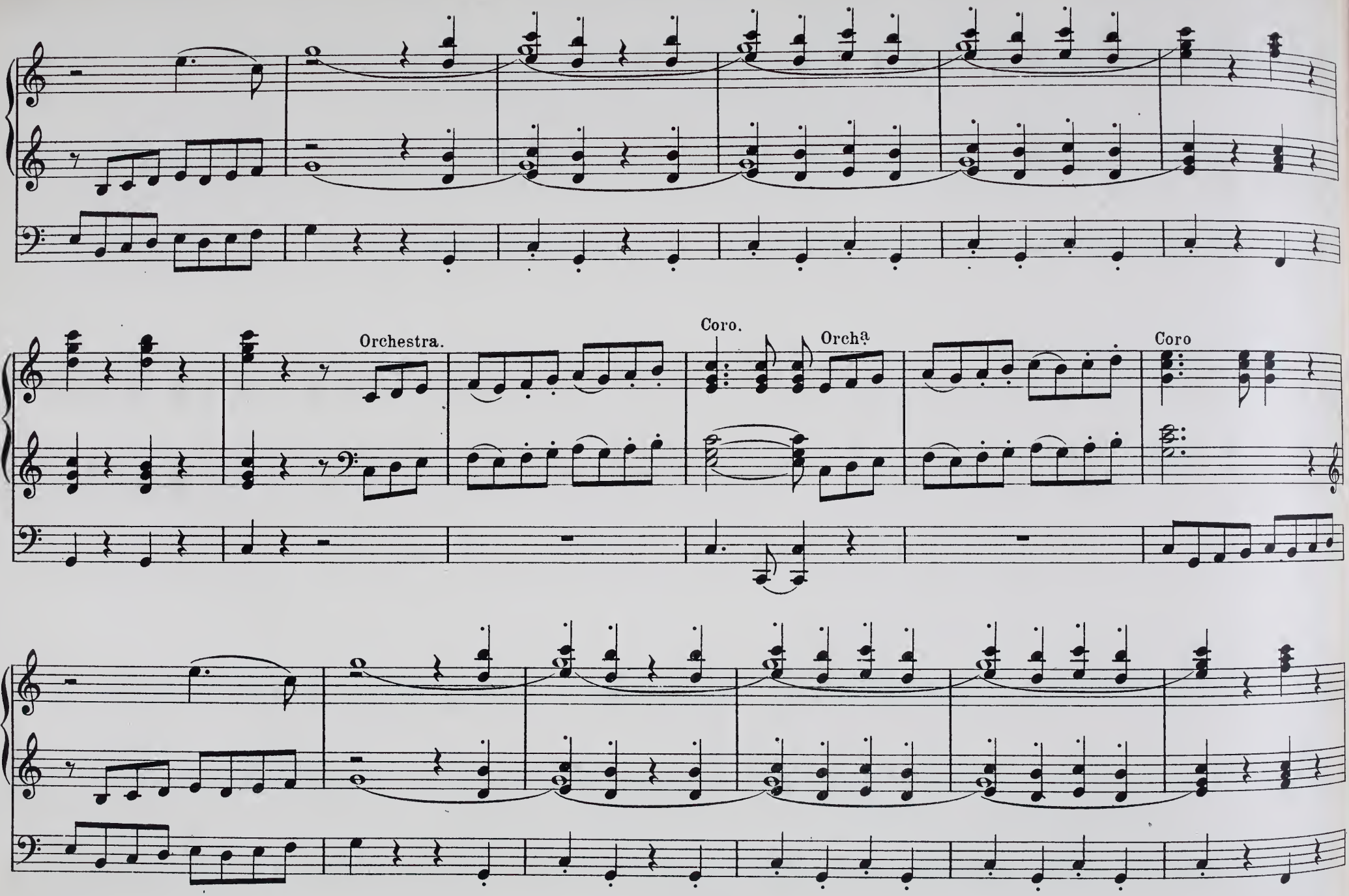

Orch.
fz
fz
fz
fz

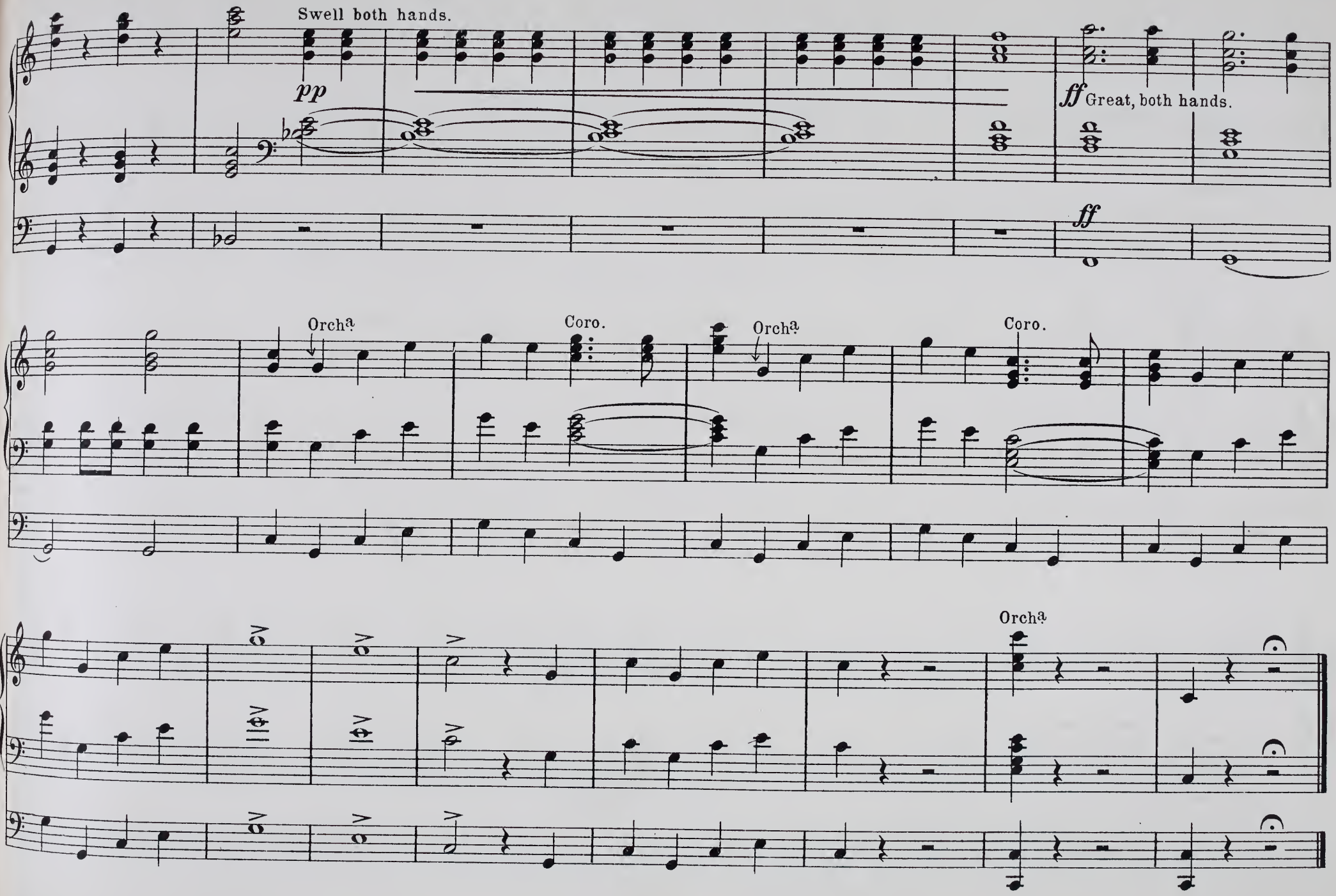

fz
fz
fz
fz
Gt to Prin. R. H.
p
Sw. L. H. (closed)
p
f
Gt to 15th
f
cresc.
f (add Mixtures)


ff (Full)
Orch.ª
fz
fz
fz
fz


Coro.
Gt to Prin. R. H.
fz
fz
p
Sw. L. H. (closed)
3
fz
fz
p
f
f
Gt L. H. to 15th
cresc.
f


f (add Mixtures)
ff (Full)
Più Allegro.
Orchª
Coro.
Orchª
Coro.


Orchestra.
Coro.
Orch.
Coro


Swell both hands.
pp
ff
Great, both hands.
ff
Orch.ª
Coro.
Orch.ª
Coro.
Orch.ª

# Voluntary for the Sunday after Ascension Day.

## Alleluia.

Grand Chorus from an Anthem.

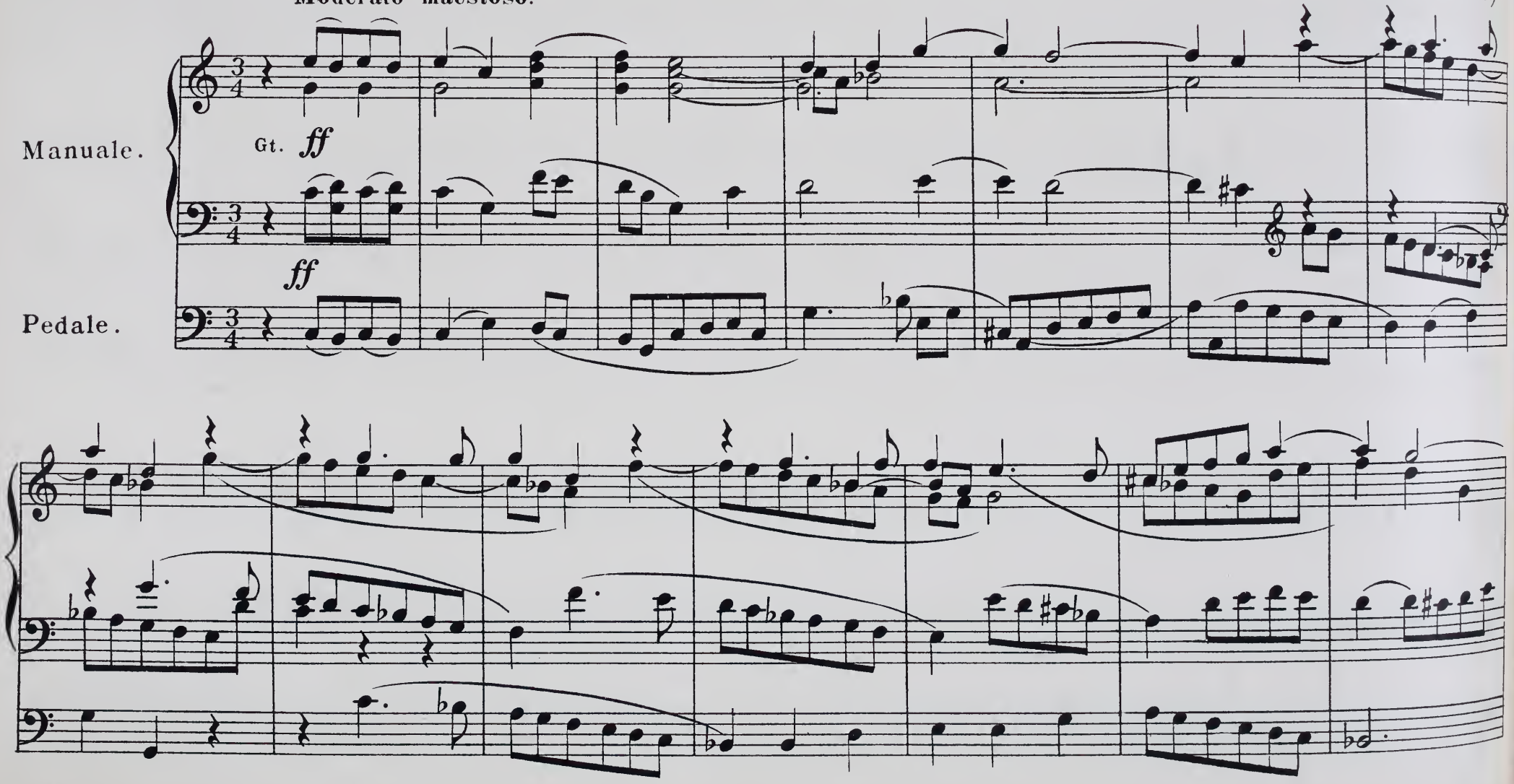
"The Heavens declare the Glory of God."

Prepare Organ.
Gt. Full (with Sw. coupled.)
Sw. Full.
Ped. Full (with Gt. coupled.)

JONATHAN BATTISHILL.
1738 – 1801.

*(Composed June 1759.)*

**Moderato maestoso.**

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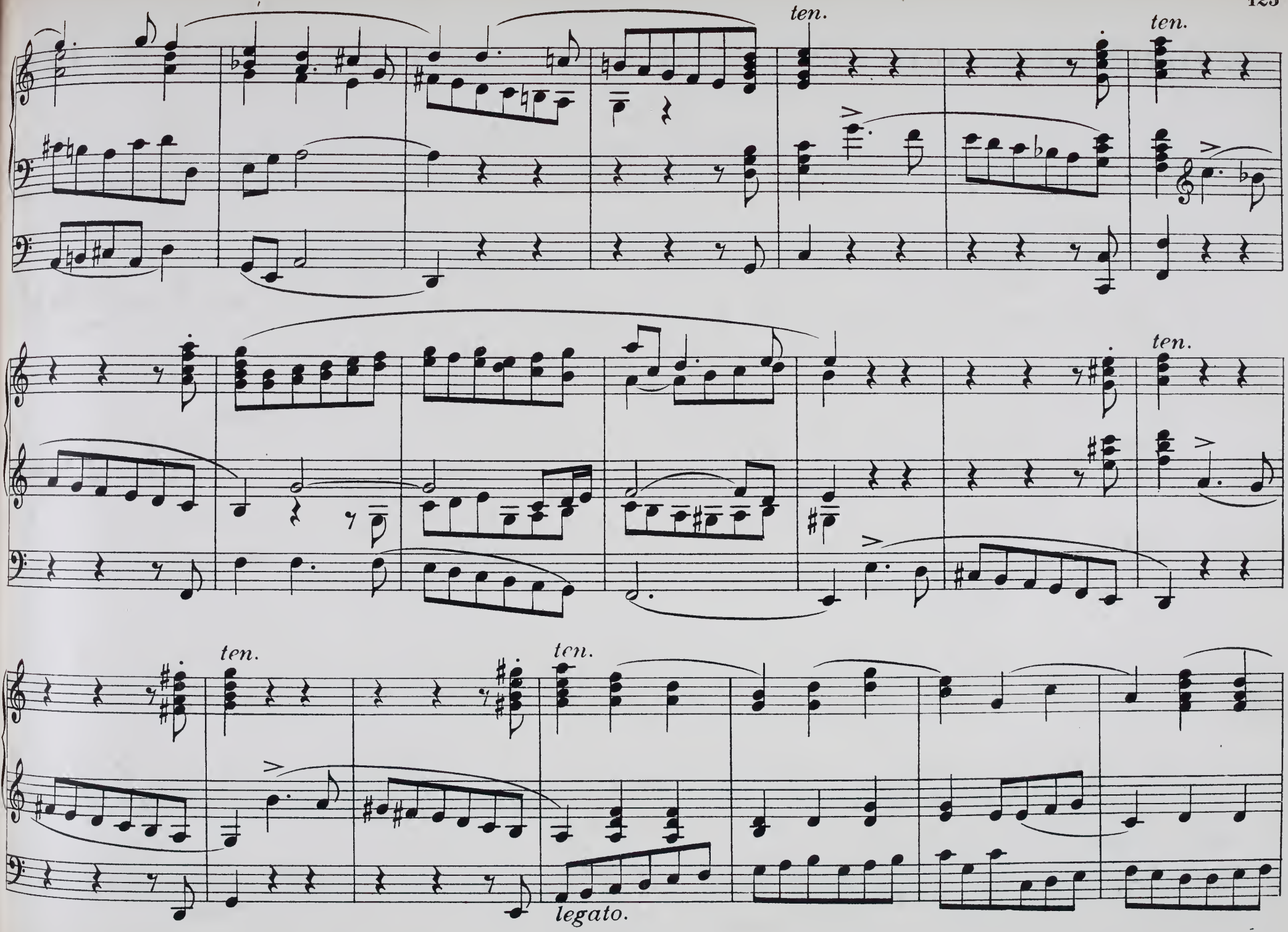
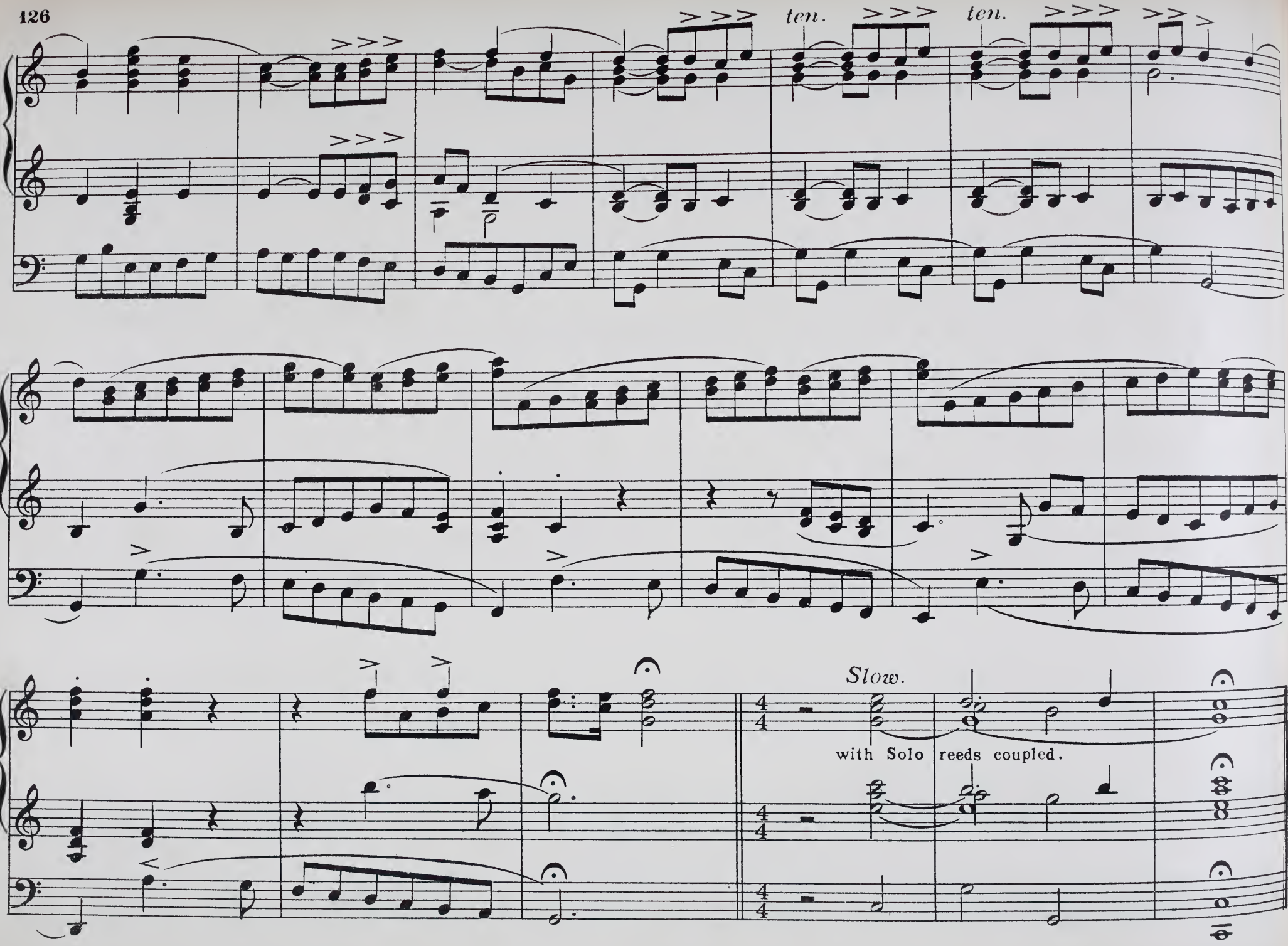
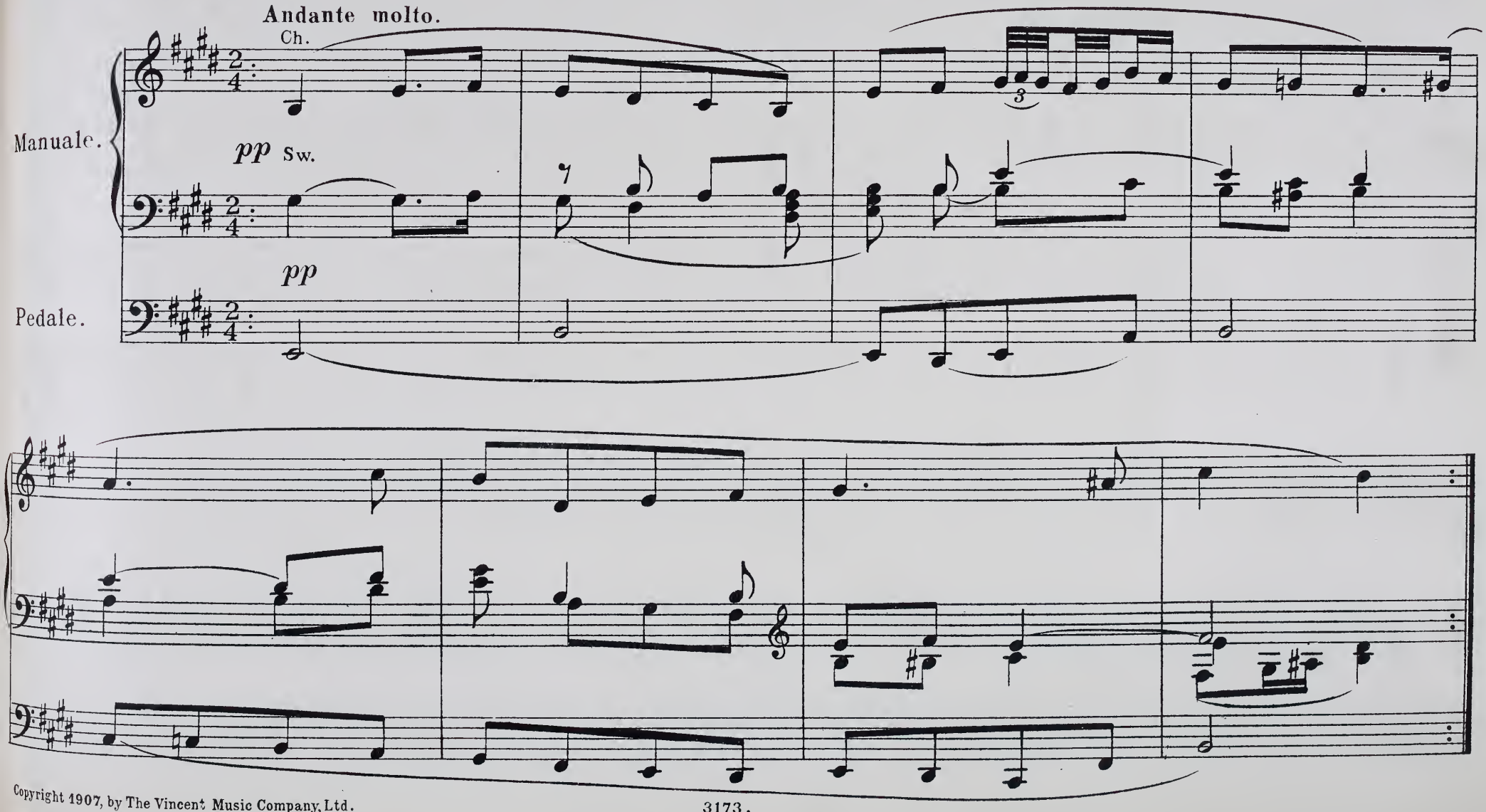

ten.
ten.
ten.
ten.
ten.
legato.


ten.
ten.
Slow.
with Solo reeds coupled.

# Communion for Whitsun Day.

Prepare Organ:–
Sw. Echo Dulciana.
Ch. Dulciana (with Sw. coupled.)
Ped. Soft 16 ft. with Sw. coupled.

A. R. REINAGLE.
1799 — 1877.

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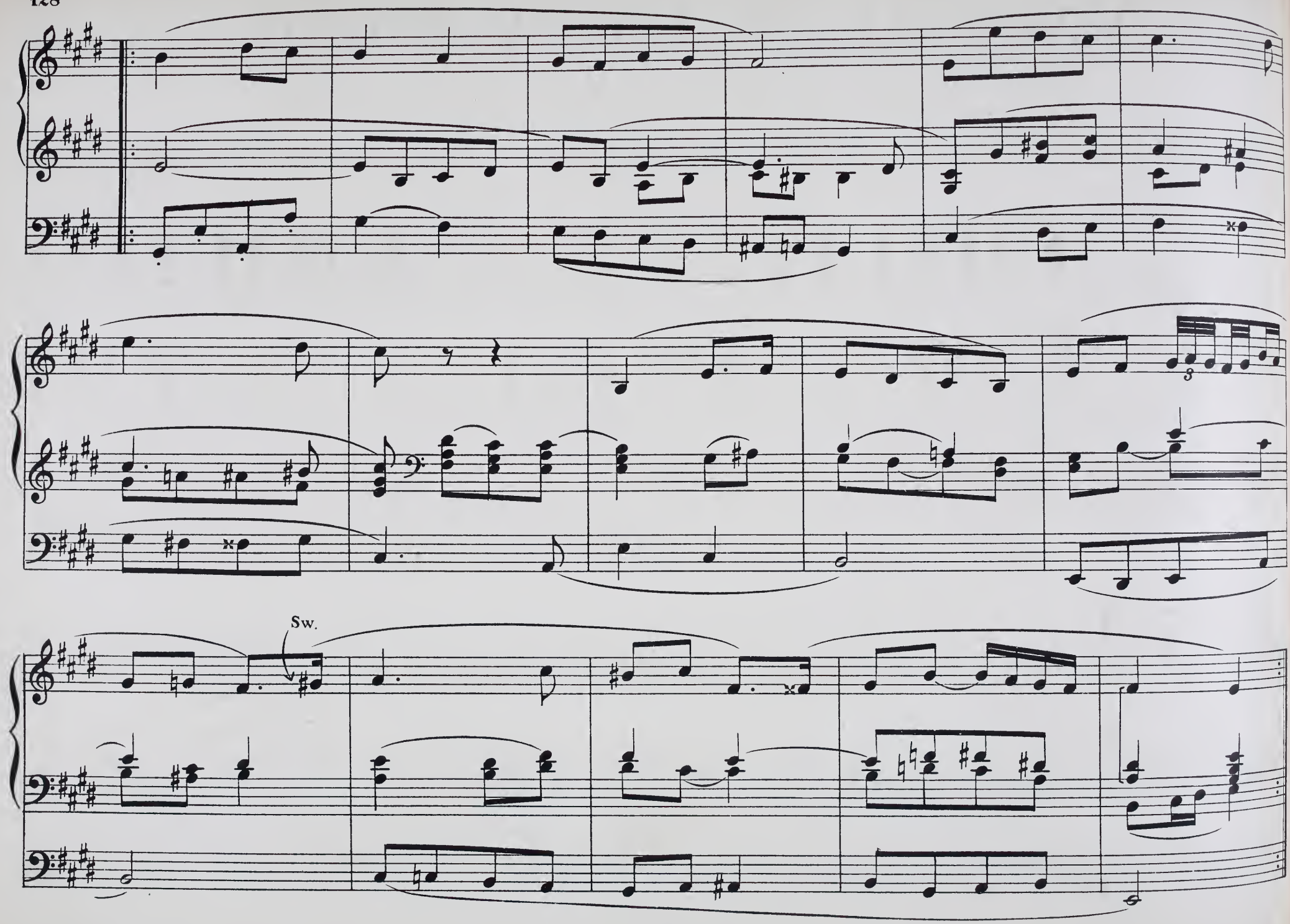
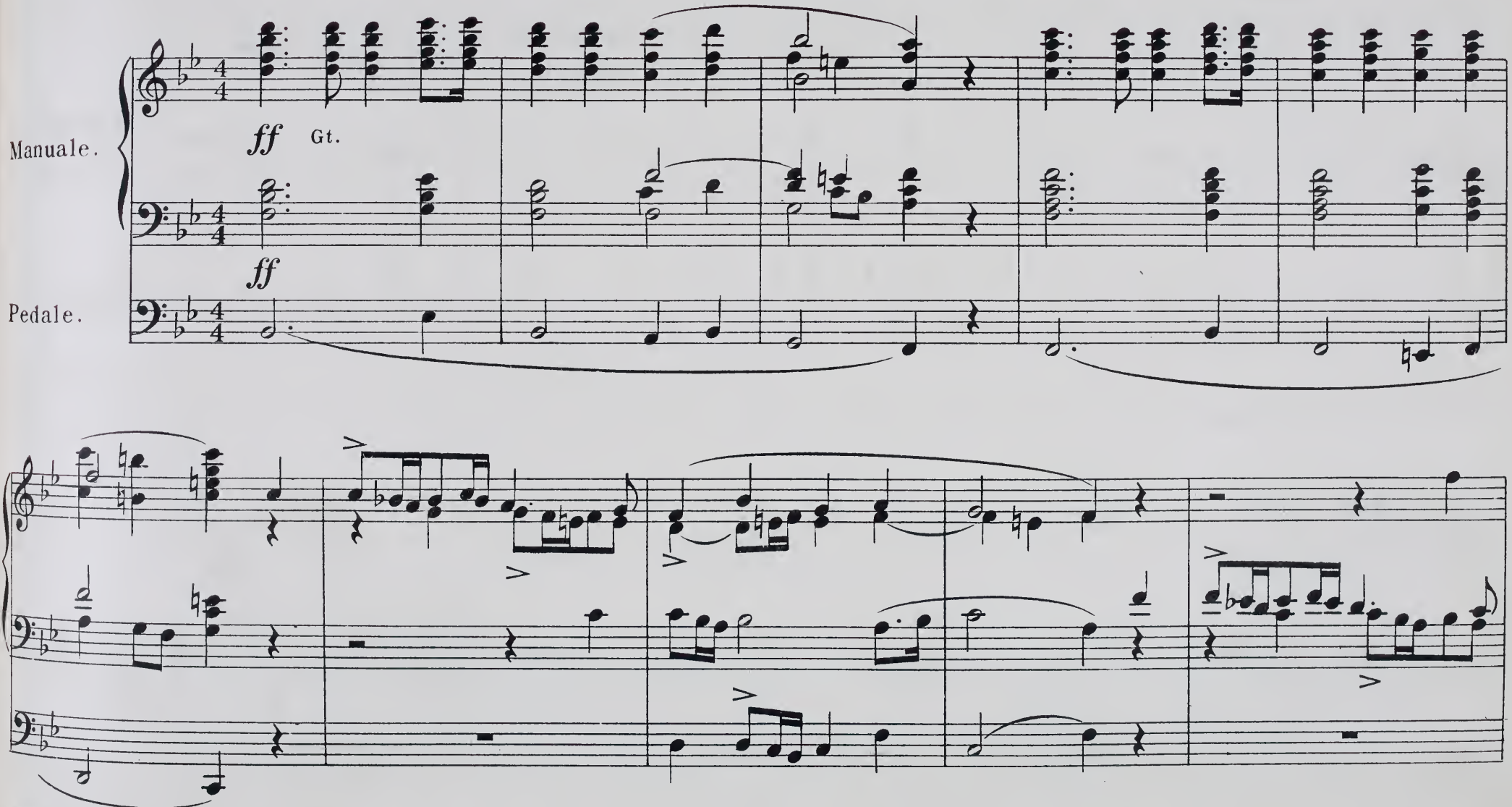

Sw.

# Voluntary for Trinity Sunday.

"All the Kings of the Earth."—Grand Chorus from an Anthem.

Prepare Organ.
Gt. Full with Sw. coupled.
Sw. Full.
Ped. Full with Gt. coupled.

MAURICE GREENE.
1695 — 1755.

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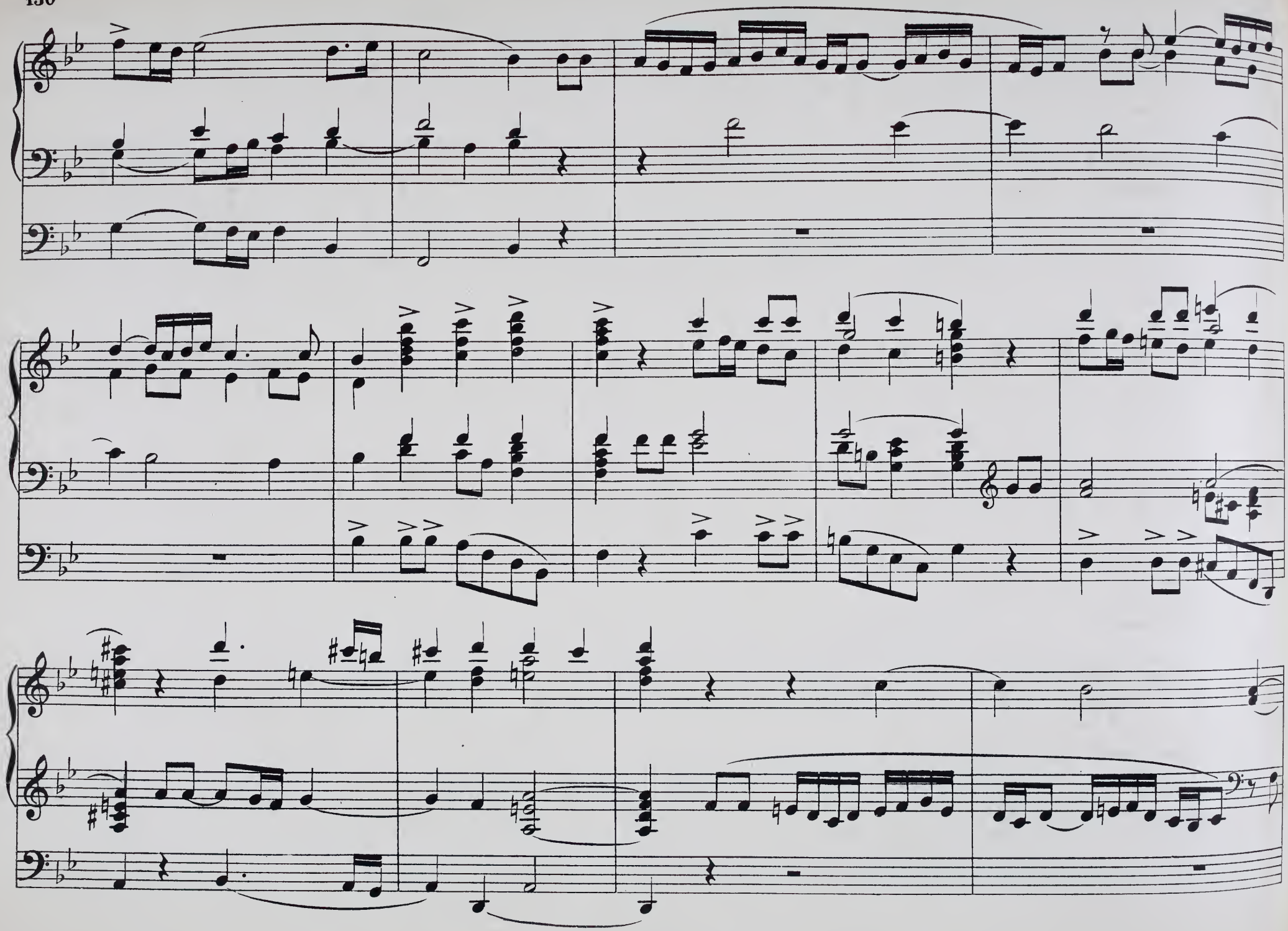
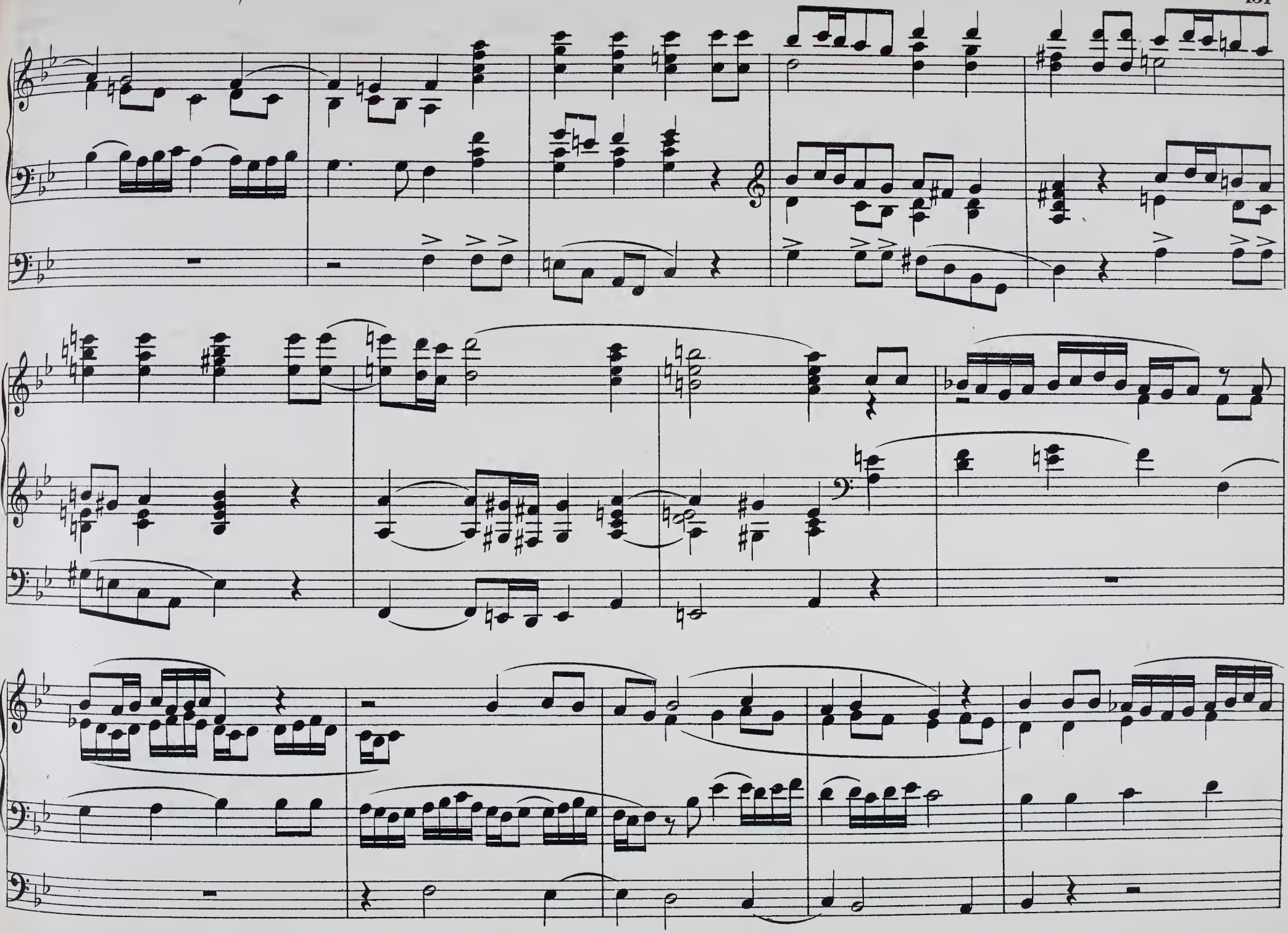
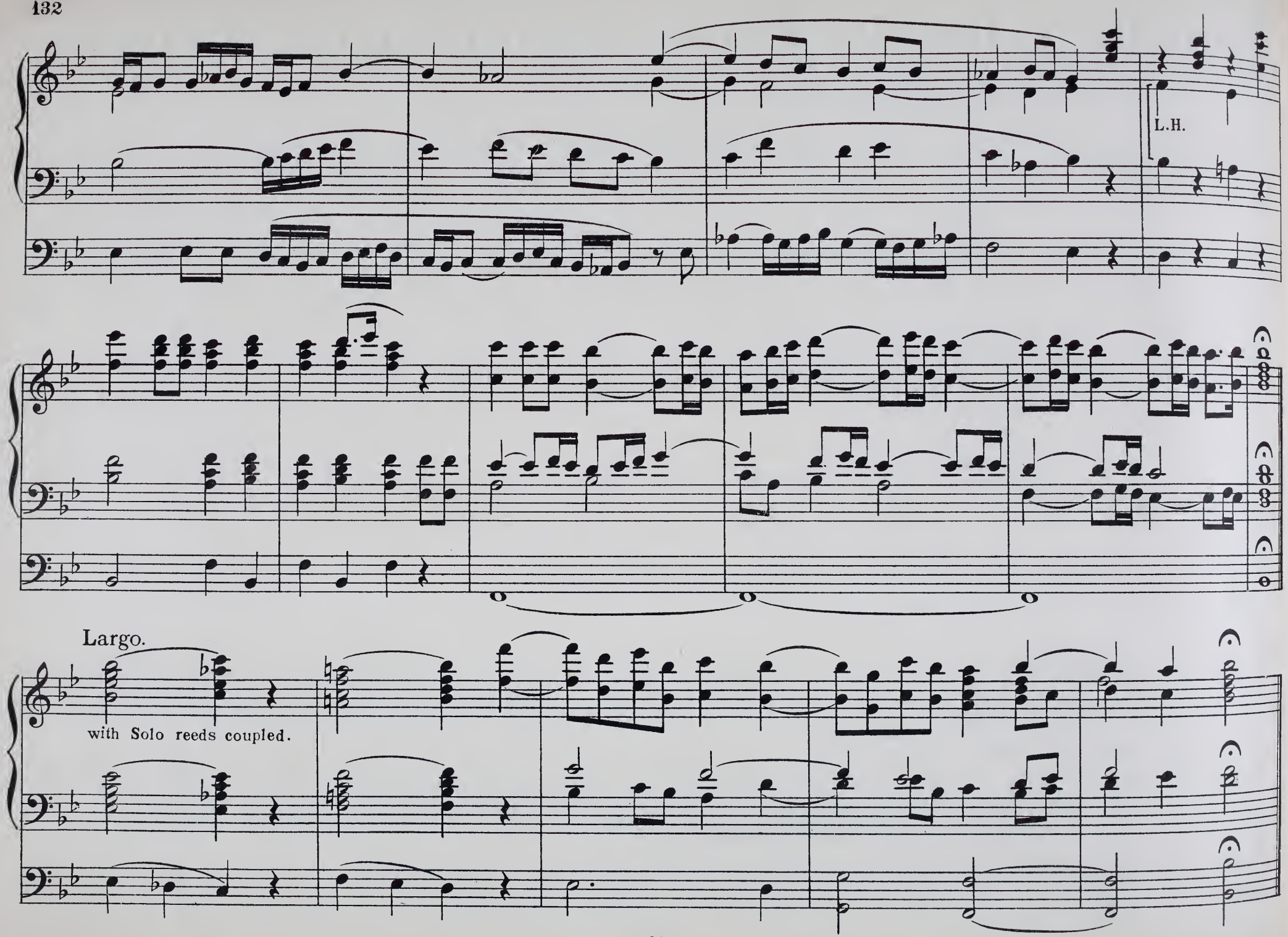





L.H.
Largo.
with Solo reeds coupled.

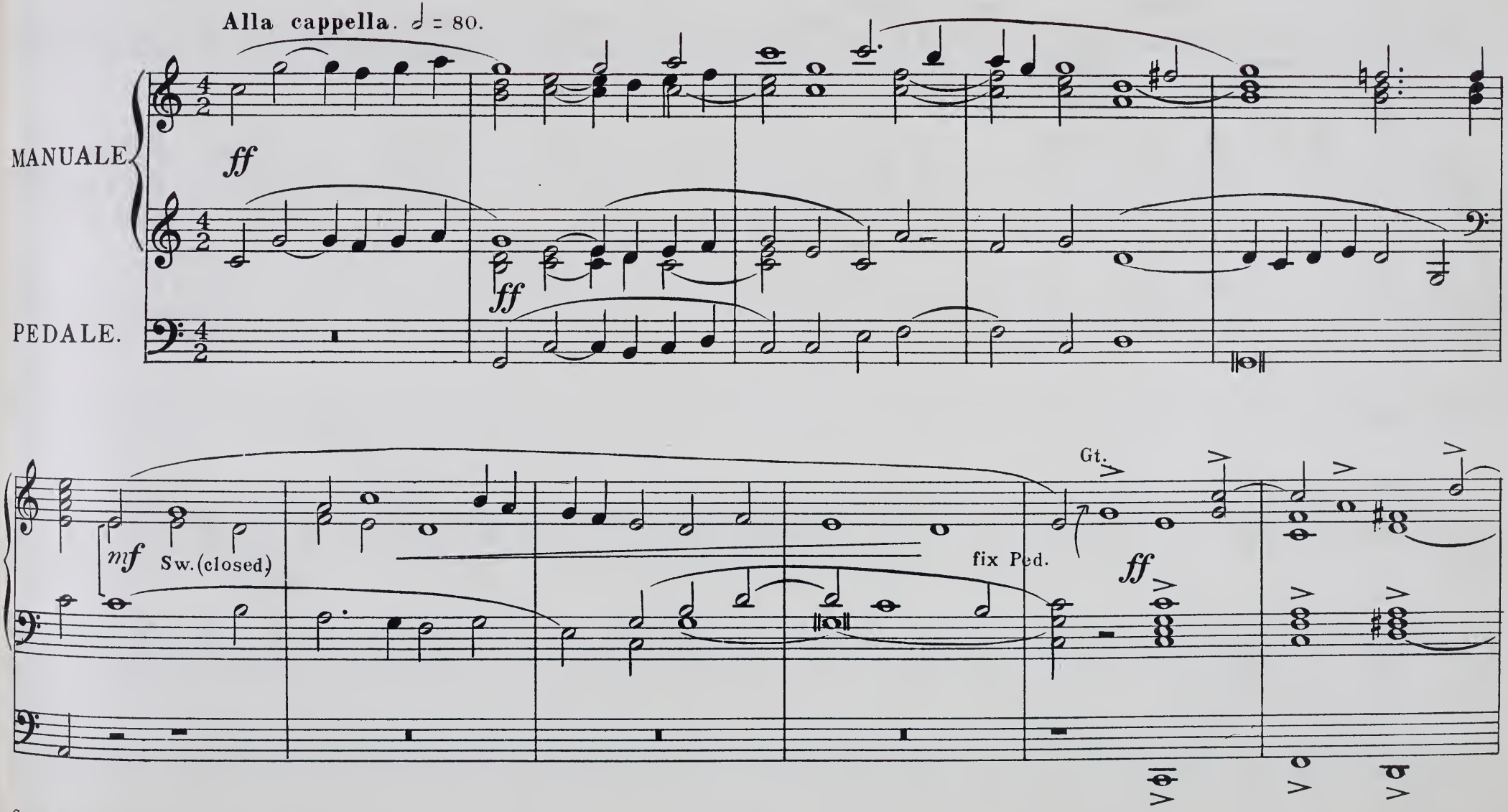
# Voluntary for the First Sunday after Trinity.

## SING JOYFULLY TO GOD.

Grand Chorus for Full Organ.

Prepare Organ.
Gt. Full. (with Sw. coupled.)
Sw. Full.
Ped. Full. (with Gt. coupled.)

WILLIAM BYRDE.
1538 — 1628.

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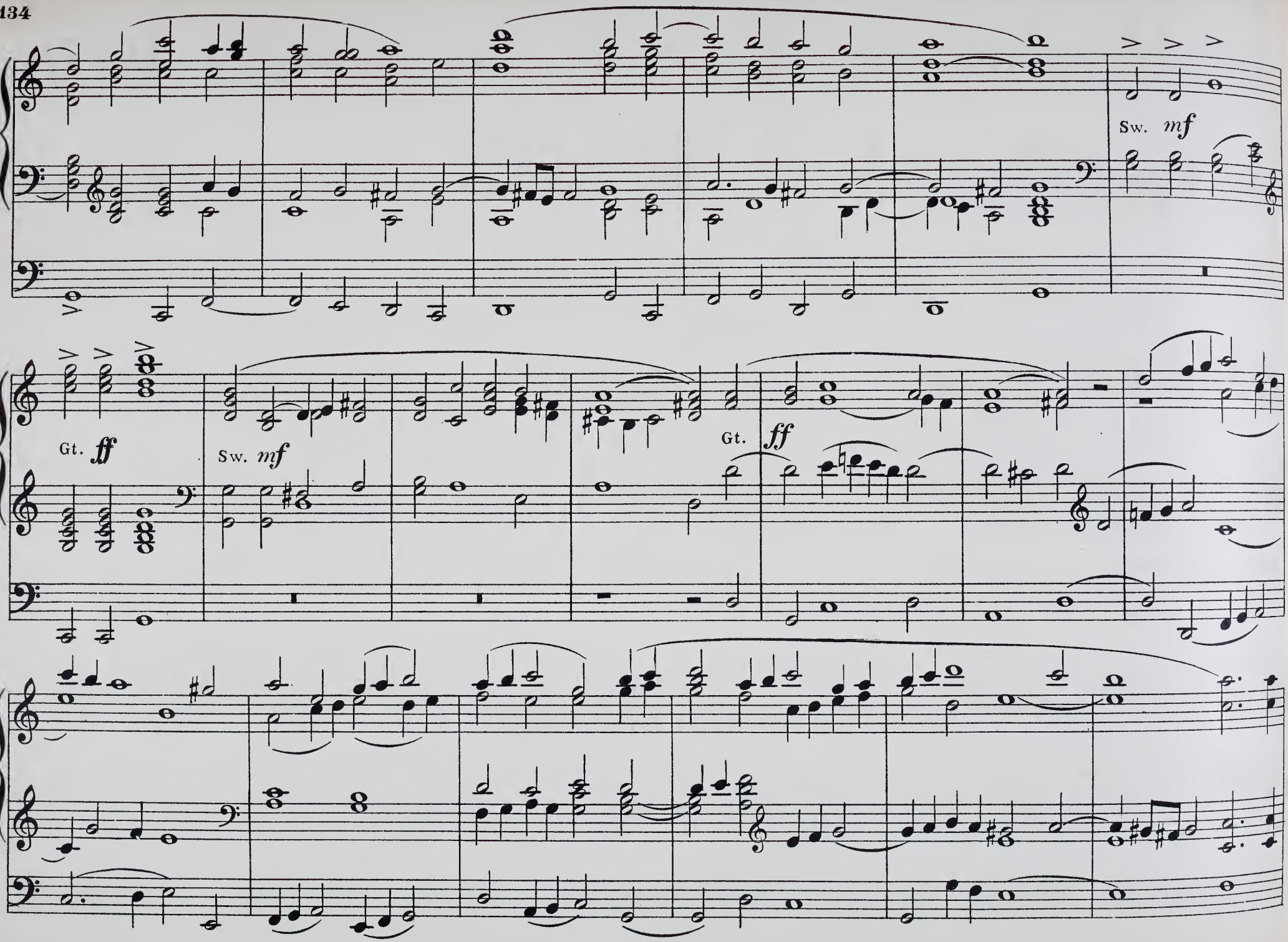
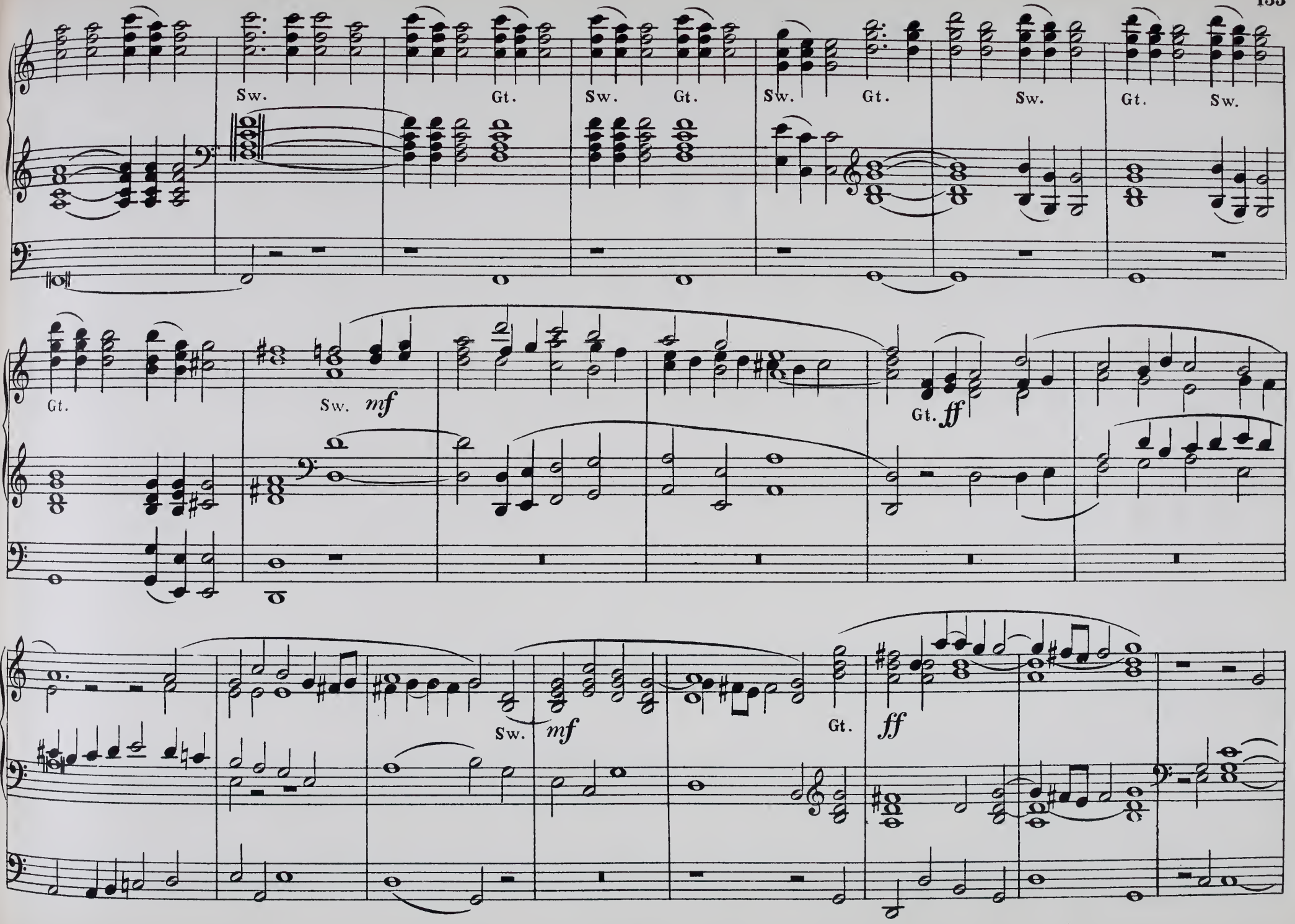
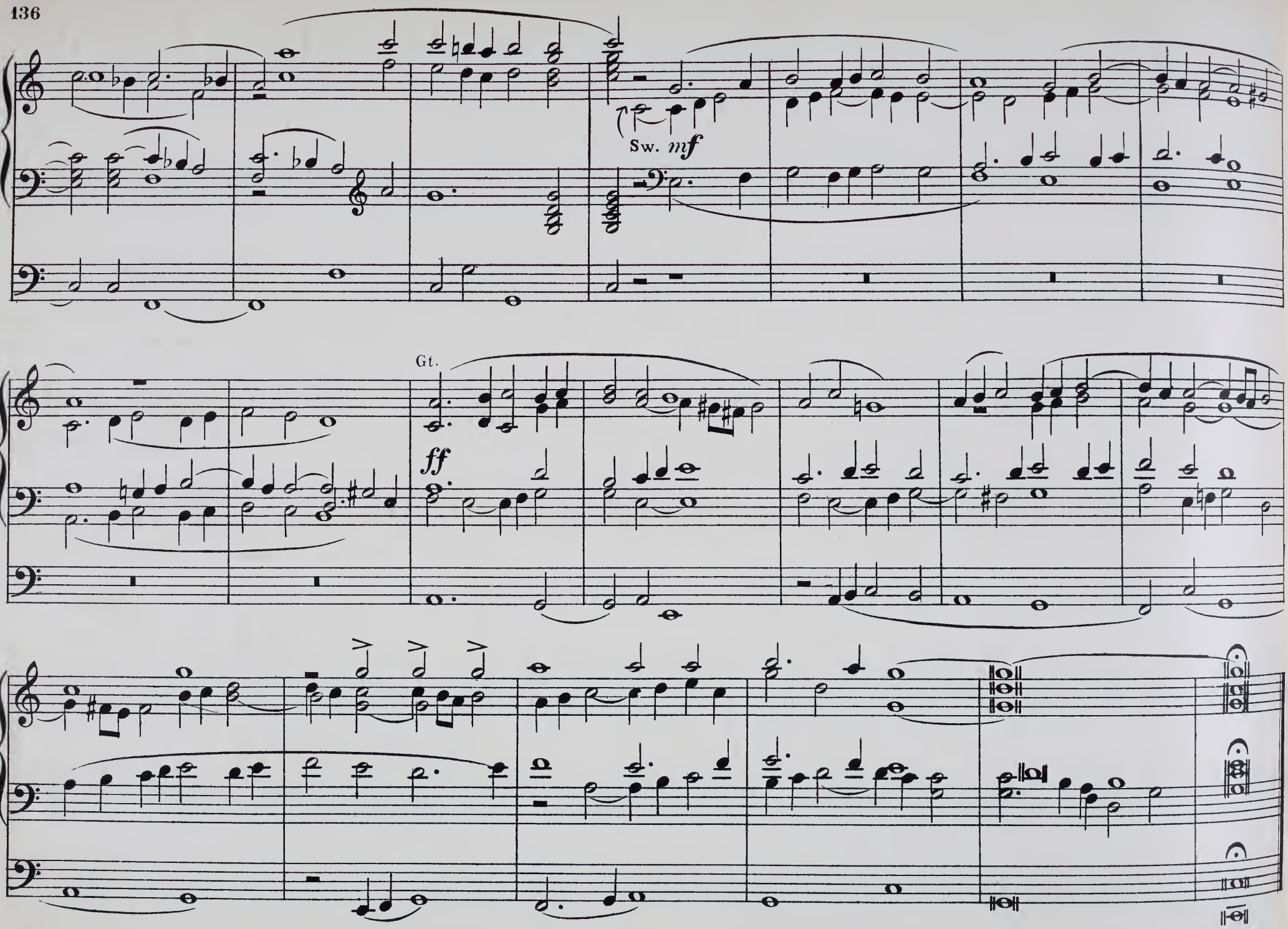

Sw. mf
Gt. ff
Sw. mf
Gt. ff


Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw.
Gt.
Sw. mf
Gt. ff
Sw. mf
Gt. ff


Sw. mf
Gt.
ff

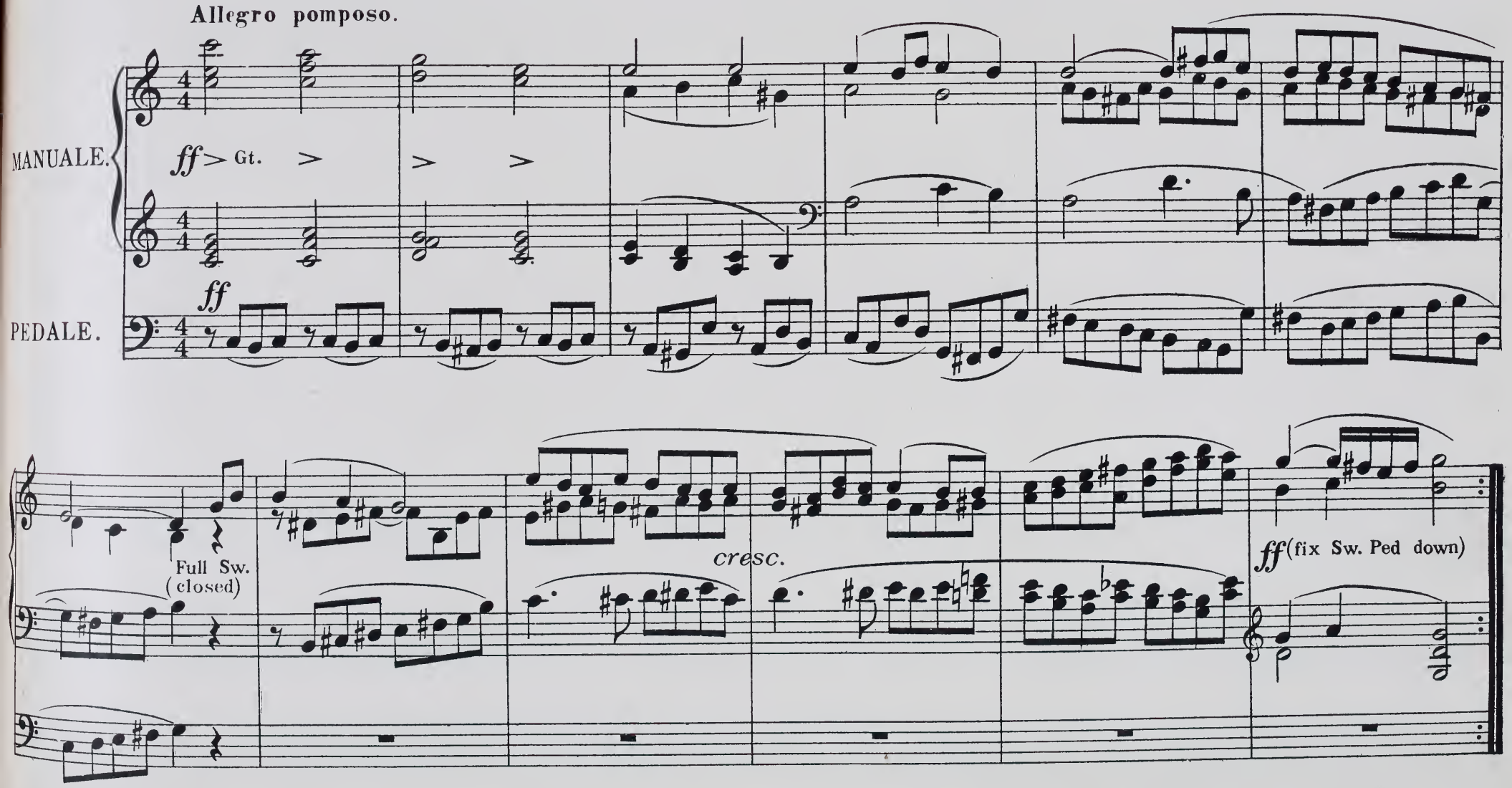
# Voluntary for the Second Sunday after Trinity.

## POSTLUDE in C for the Full Organ.

Prepare Organ.
Gt. Full with Sw. coupled.
Sw. Full.
Ped. Full with Gt. coupled.

The Chevalier Sigismond Neukomm.
1778 — 1858.

**Allegro pomposo.**

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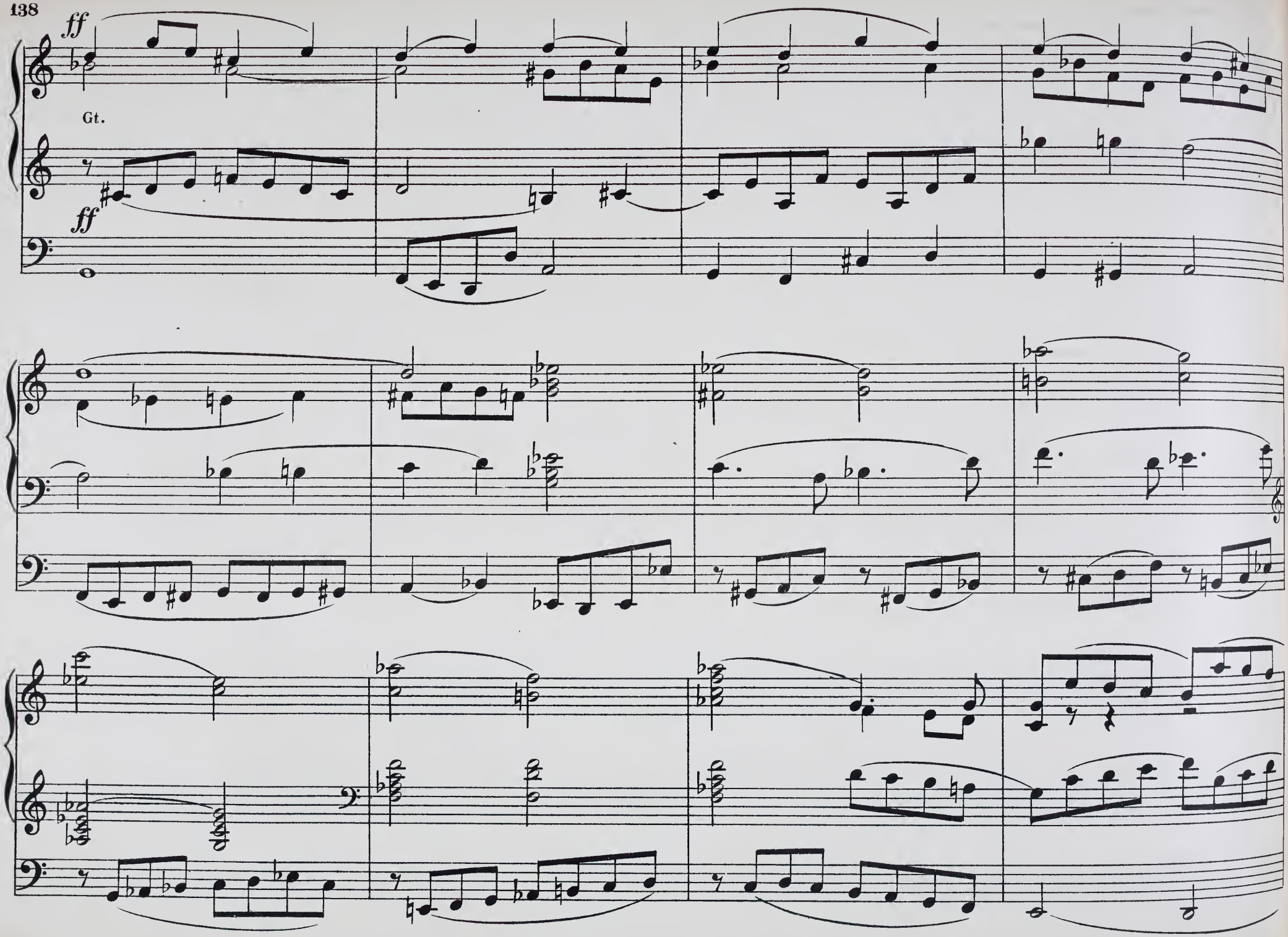
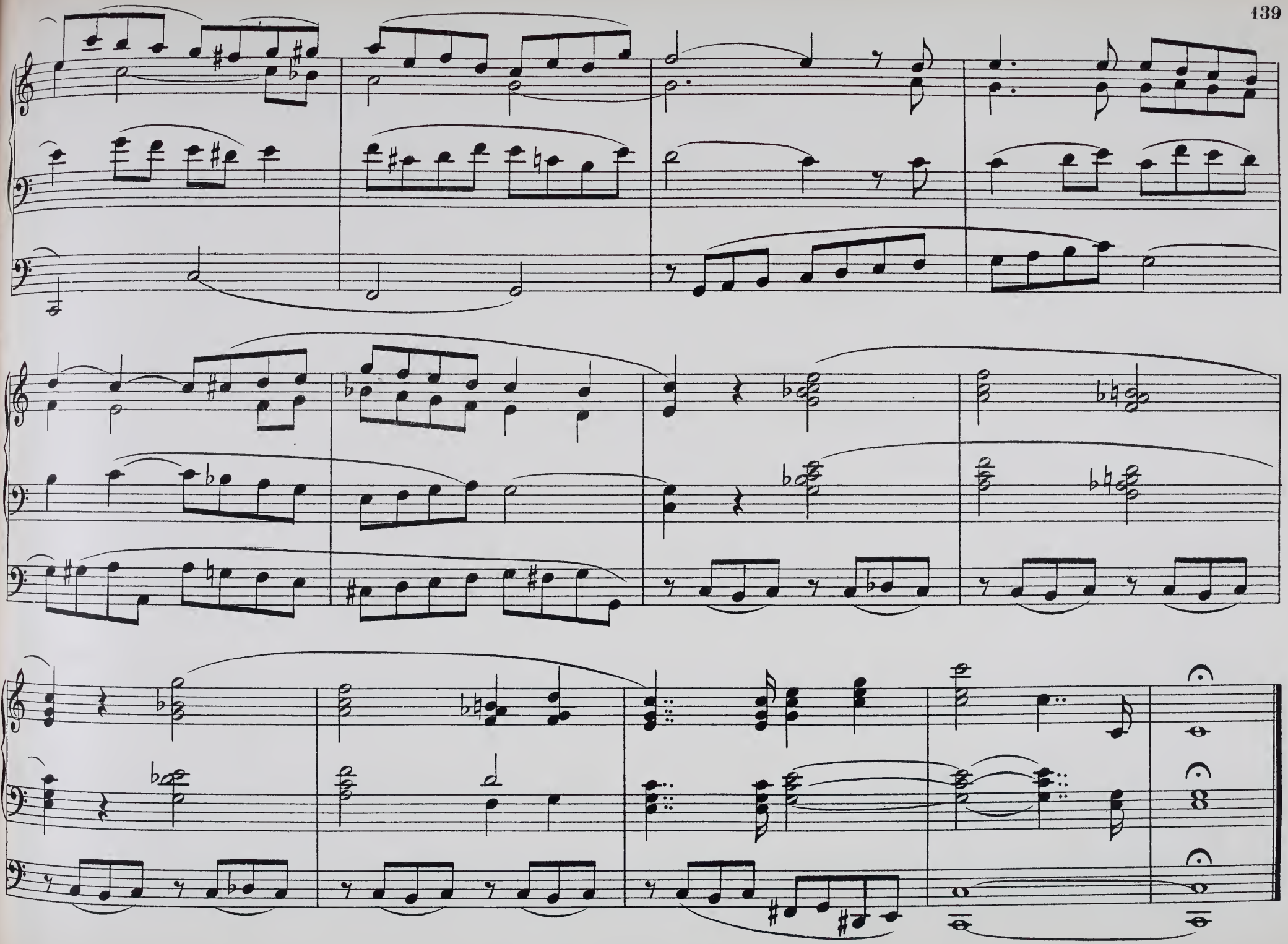

ff
Gt.
ff

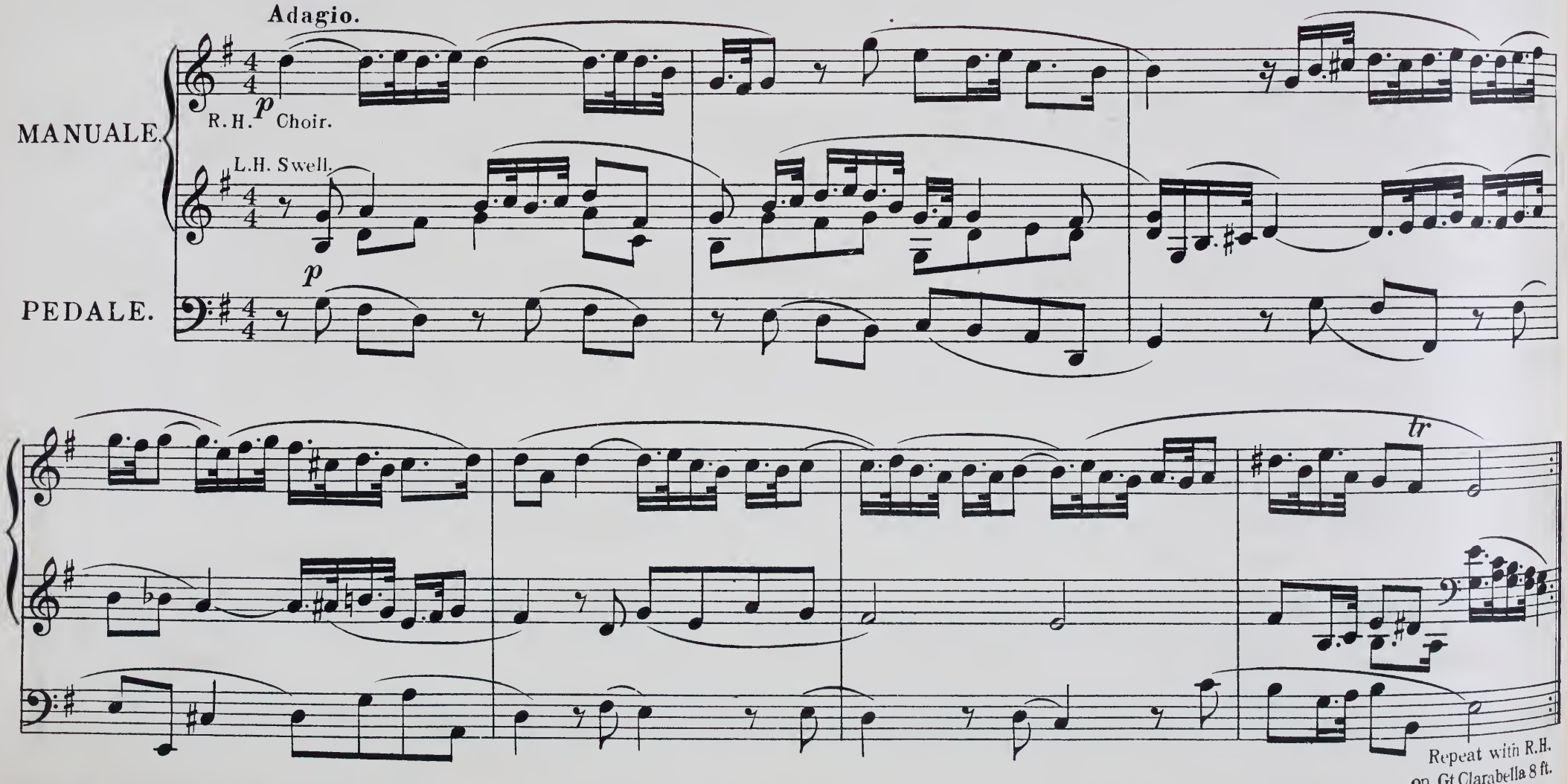


# Voluntary for the Third Sunday after Trinity.

Arranged from the Seventh Sonata for Flute & Harpsichord.

Prepare Organ.
Sw. Soft 8 ft. stops.
Choir. Orchestral Oboe. (with Sw. coupled.)
Ped. Soft 16 ft. (with Sw. coupled)

BENEDETTO MARCELLO.
1686 — 1739.

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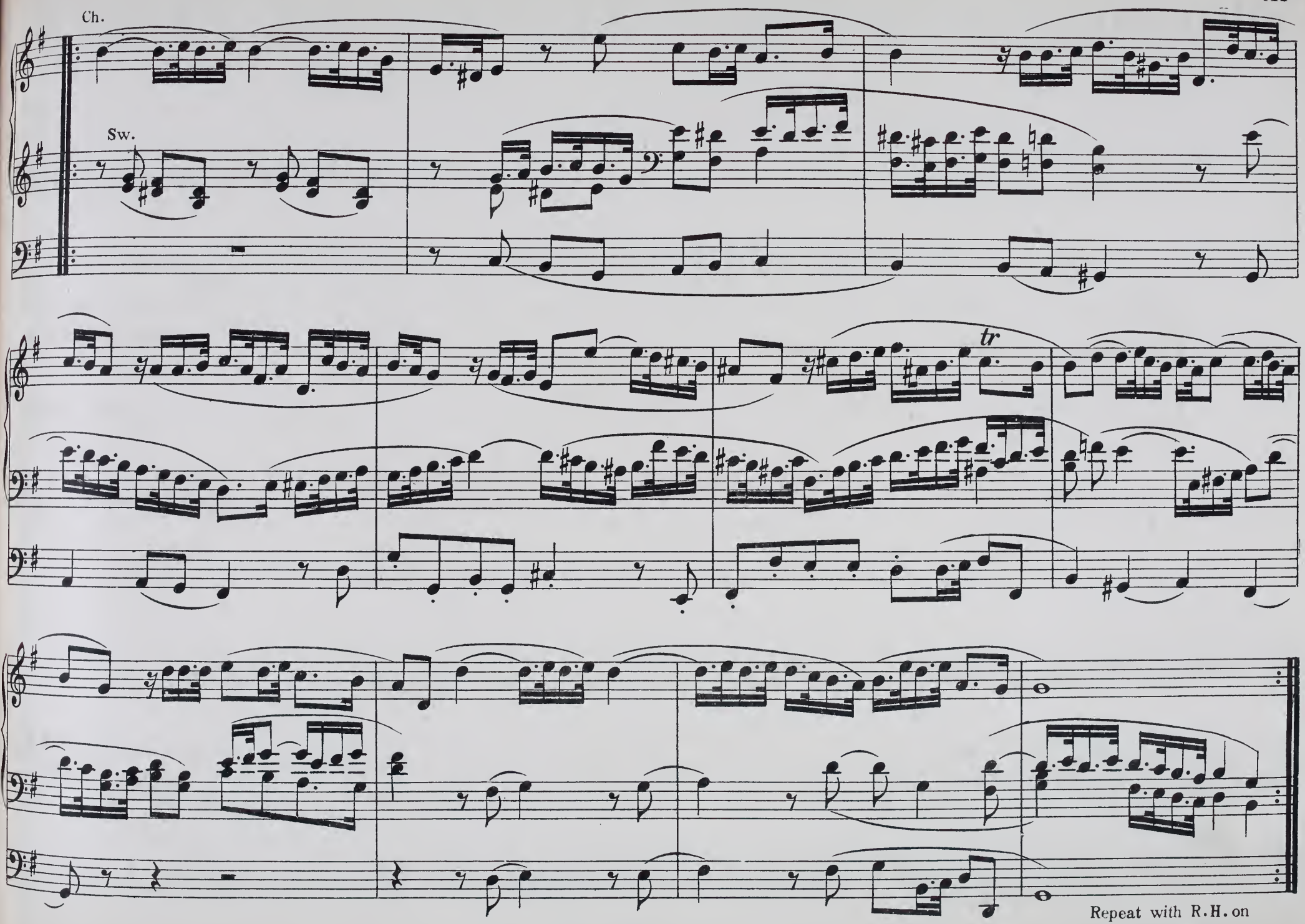
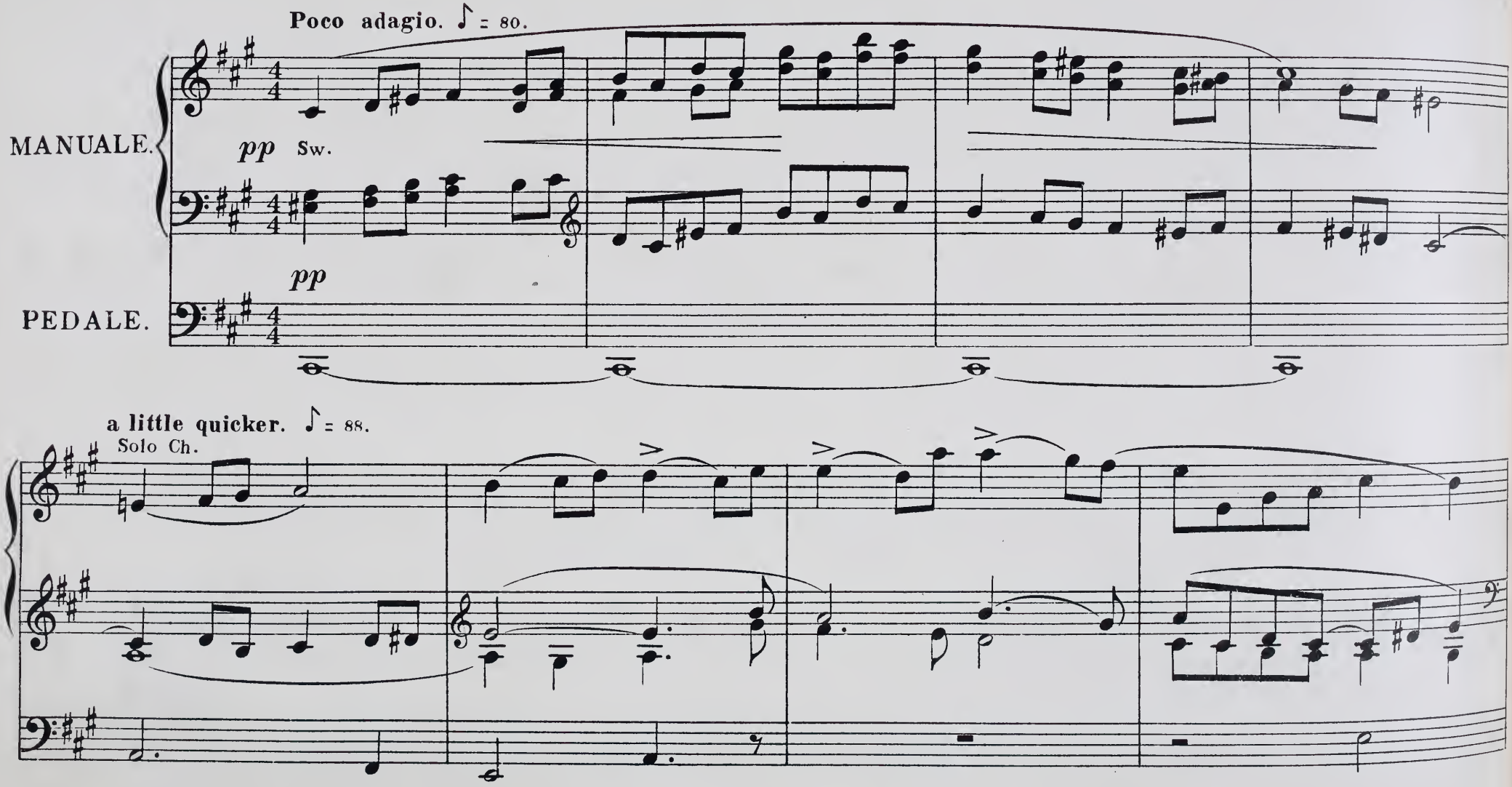



Repeat with R.H. on Gt Clarabella.

# Communion for the Fourth Sunday after Trinity.

Prepare Organ:–
Sw. soft 8 ft. (string toned) stops.
Choir Lieblich Gedact. 8 ft.
Ped. soft 16 ft. with Sw. coupled.

A. R. REINAGLE.
1799 — 1877.

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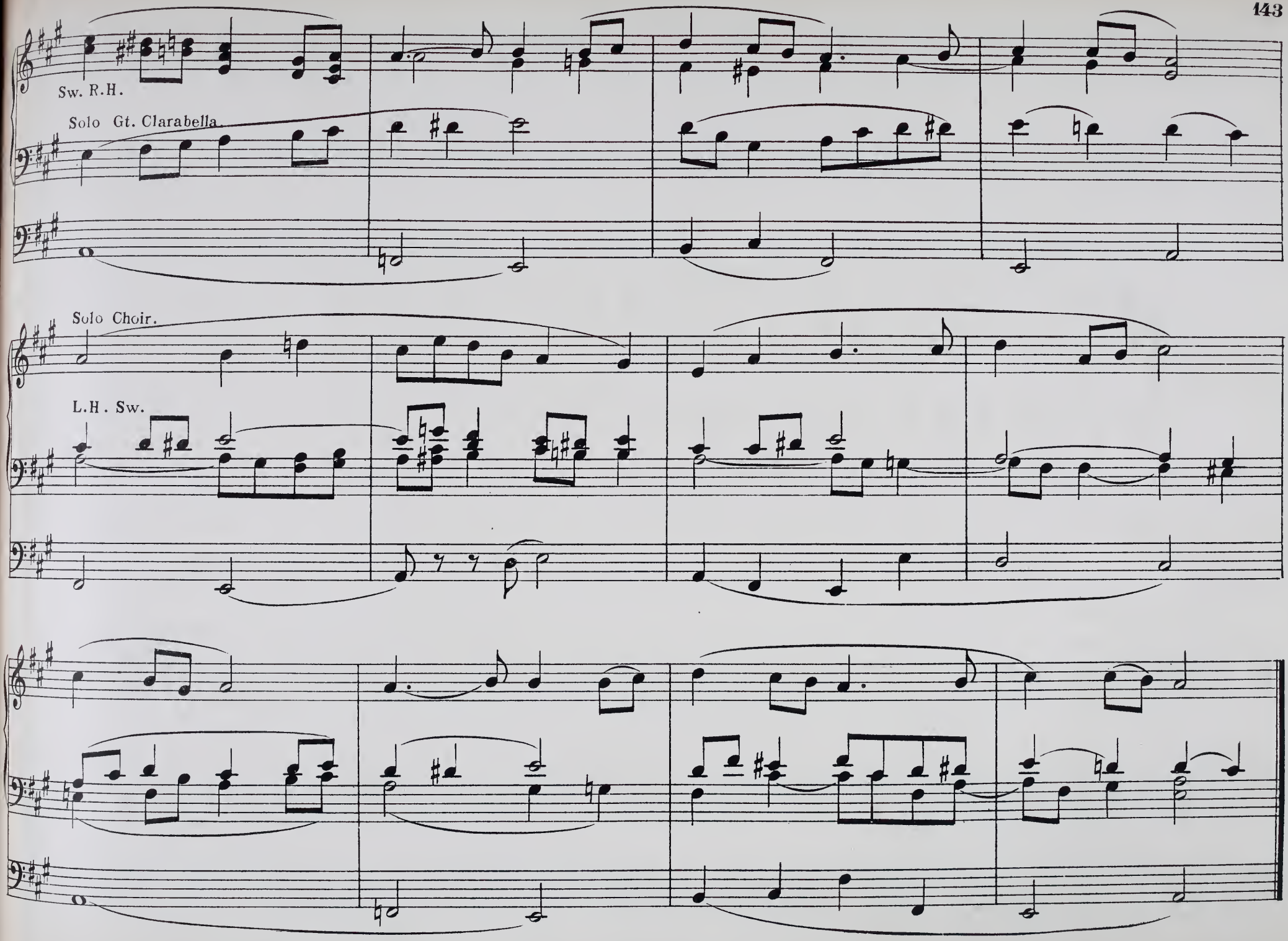

Sw. R.H.
Solo Gt. Clarabella
Solo Choir.
L.H. Sw.

# Voluntary for the Fifth Sunday after Trinity.

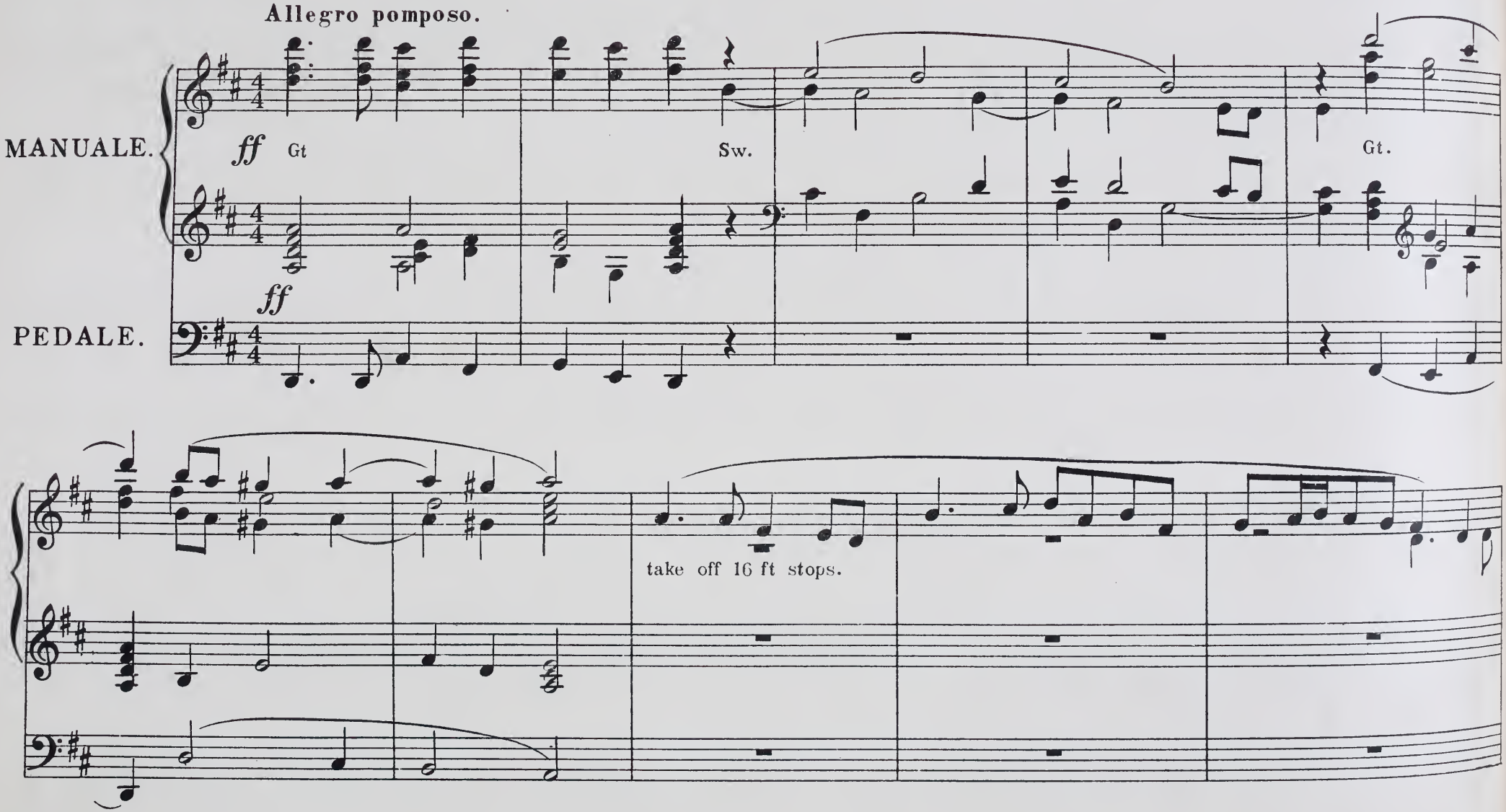
Prepare Organ.
Gt. Full with Sw. coupled.
Sw. Full.
Ped. Full with Gt. coupled.

## Choral Fugue. "O be joyful in the Lord."

From an Anthem "The King shall rejoice."

MAURICE GREENE.
1695 — 1755.

**Allegro pomposo.**

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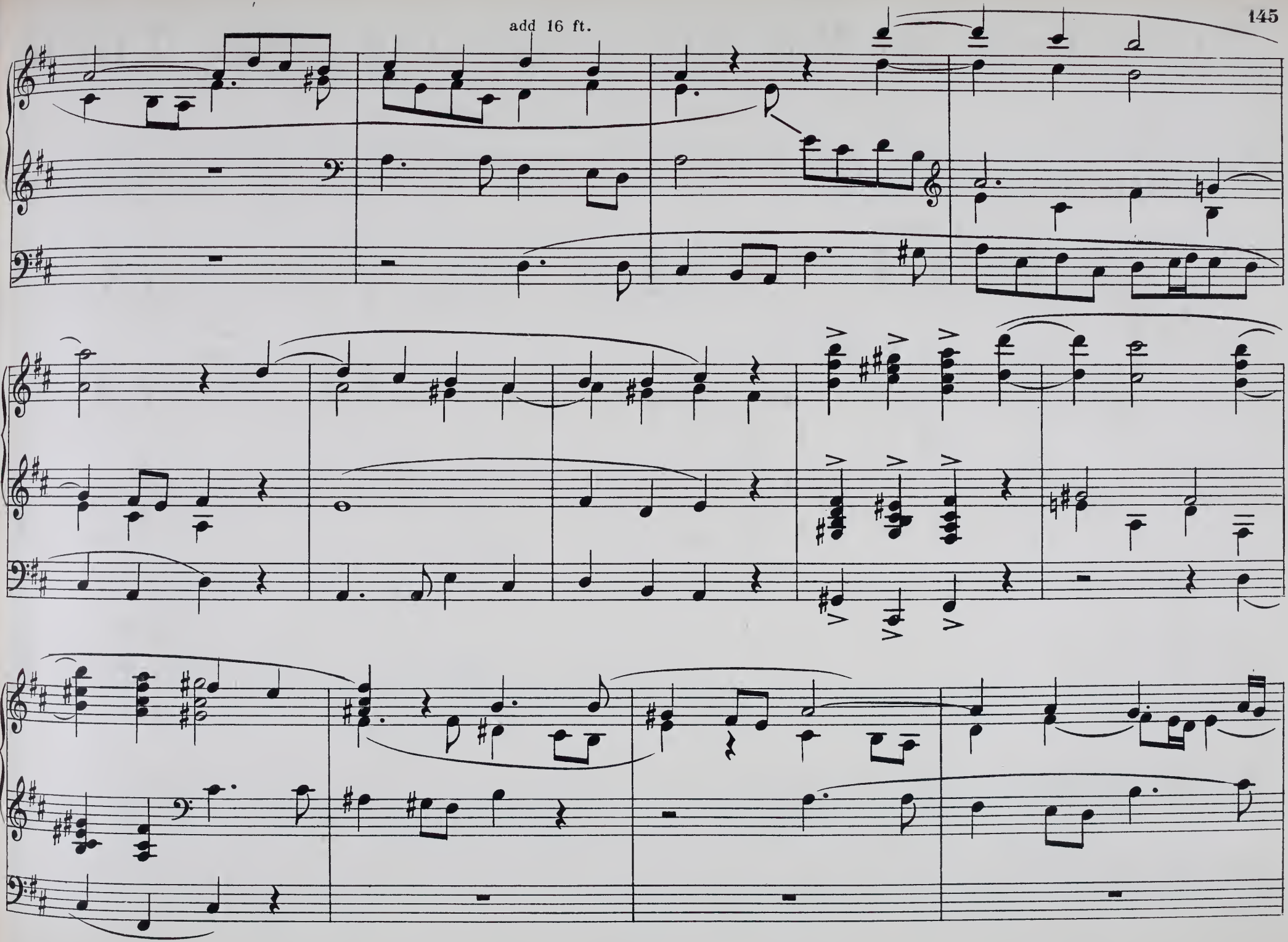
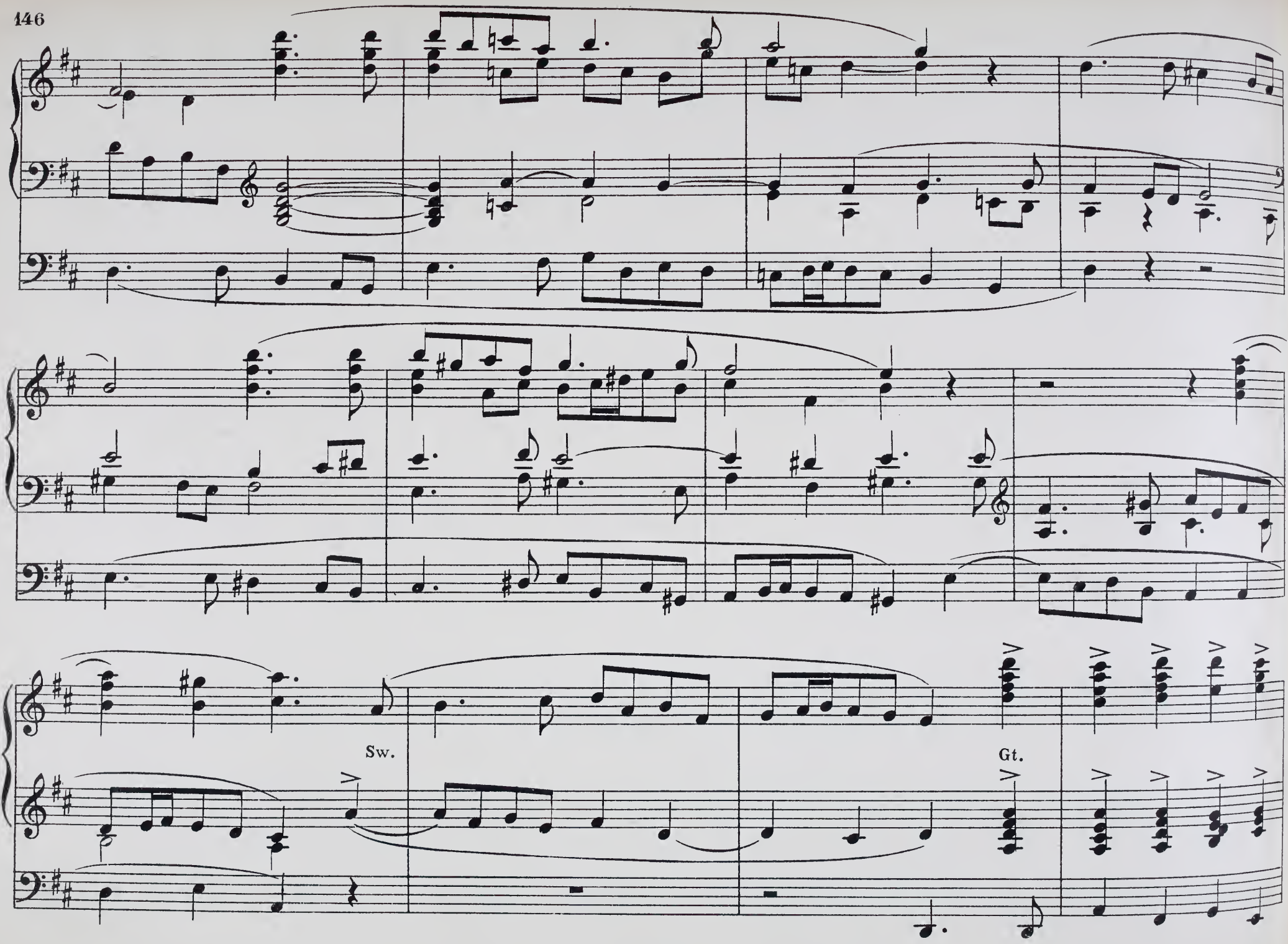
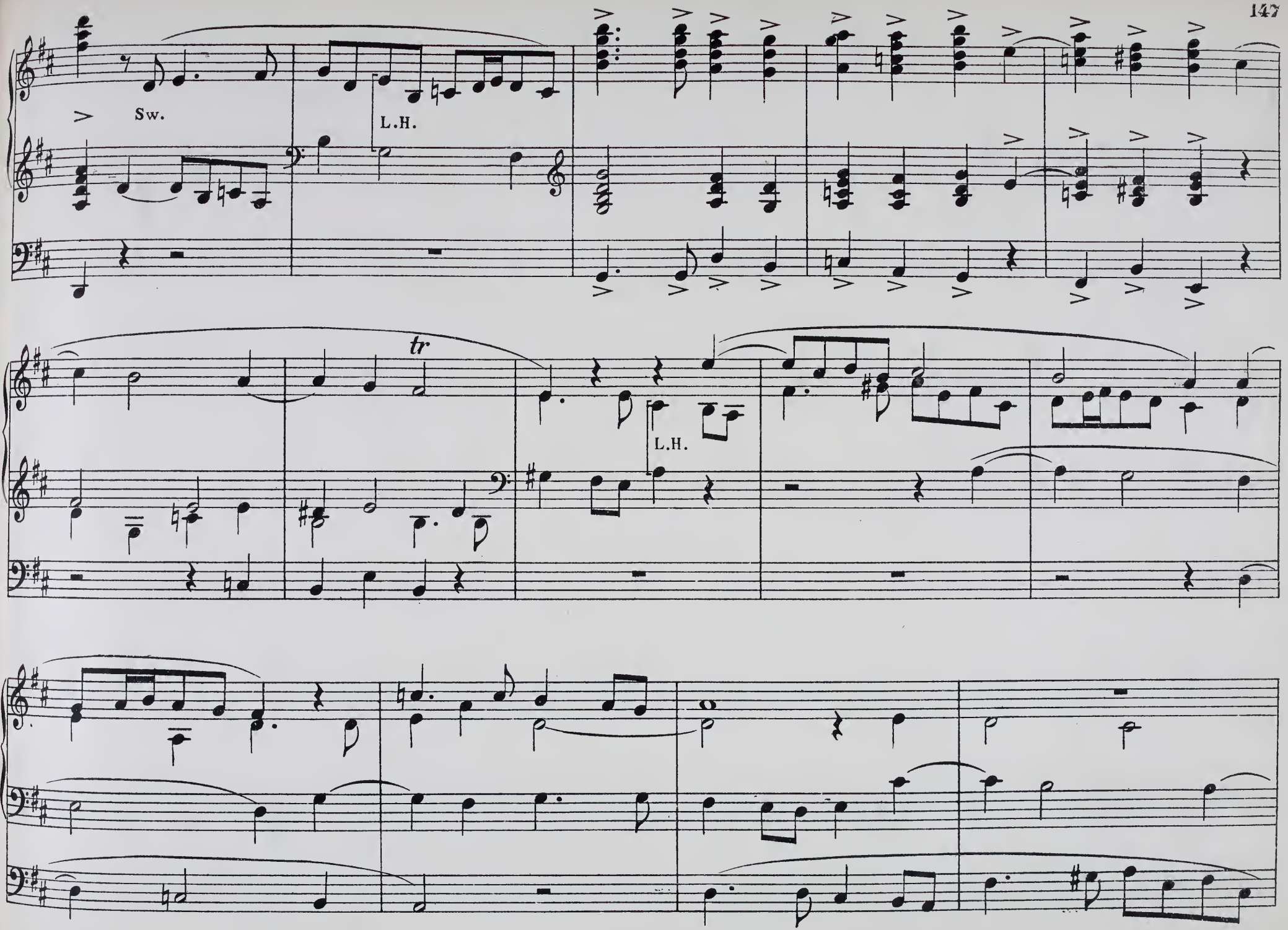
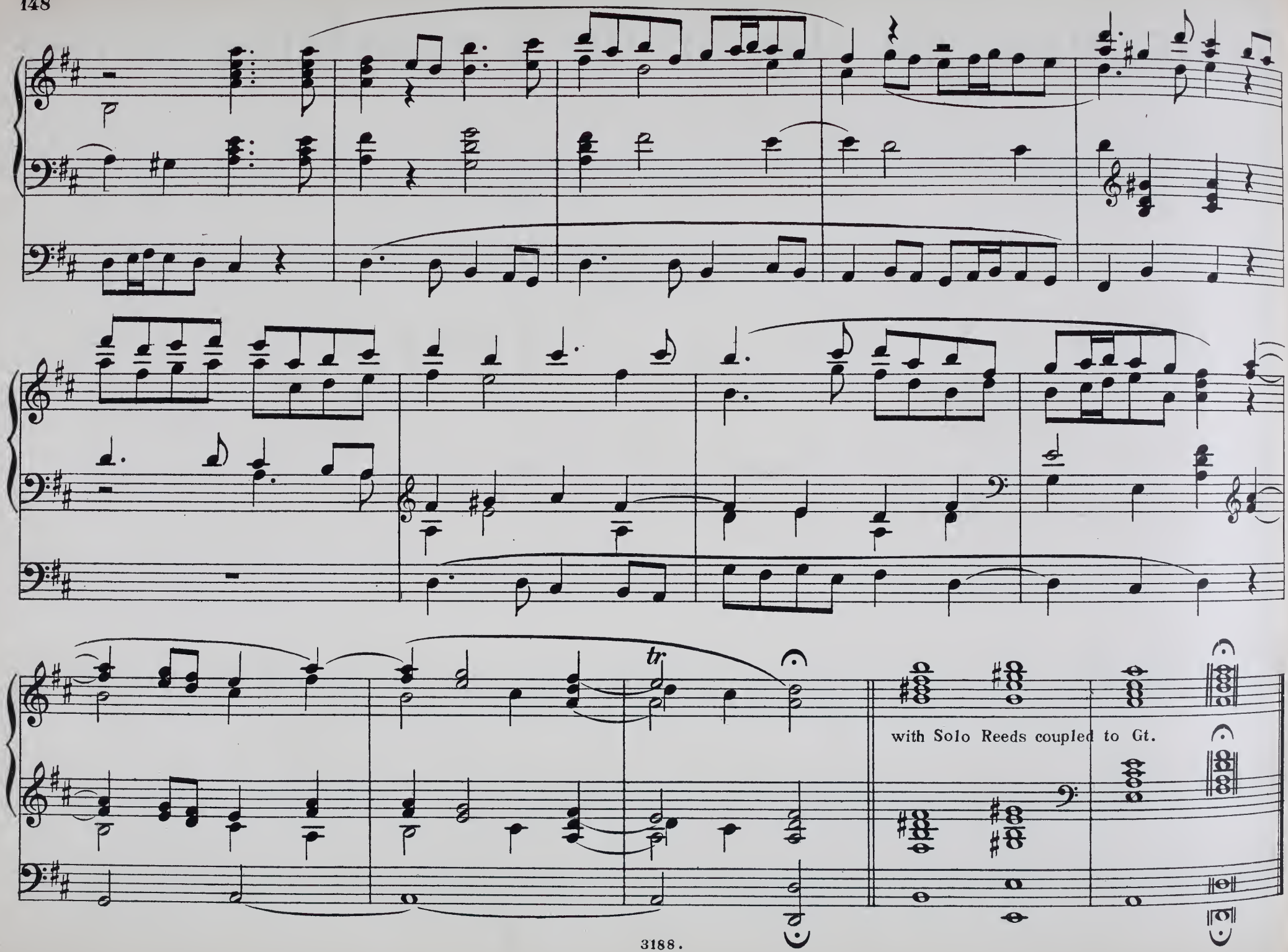
add 16 ft.




Sw.
Gt.


Sw.
L.H.
tr
L.H.

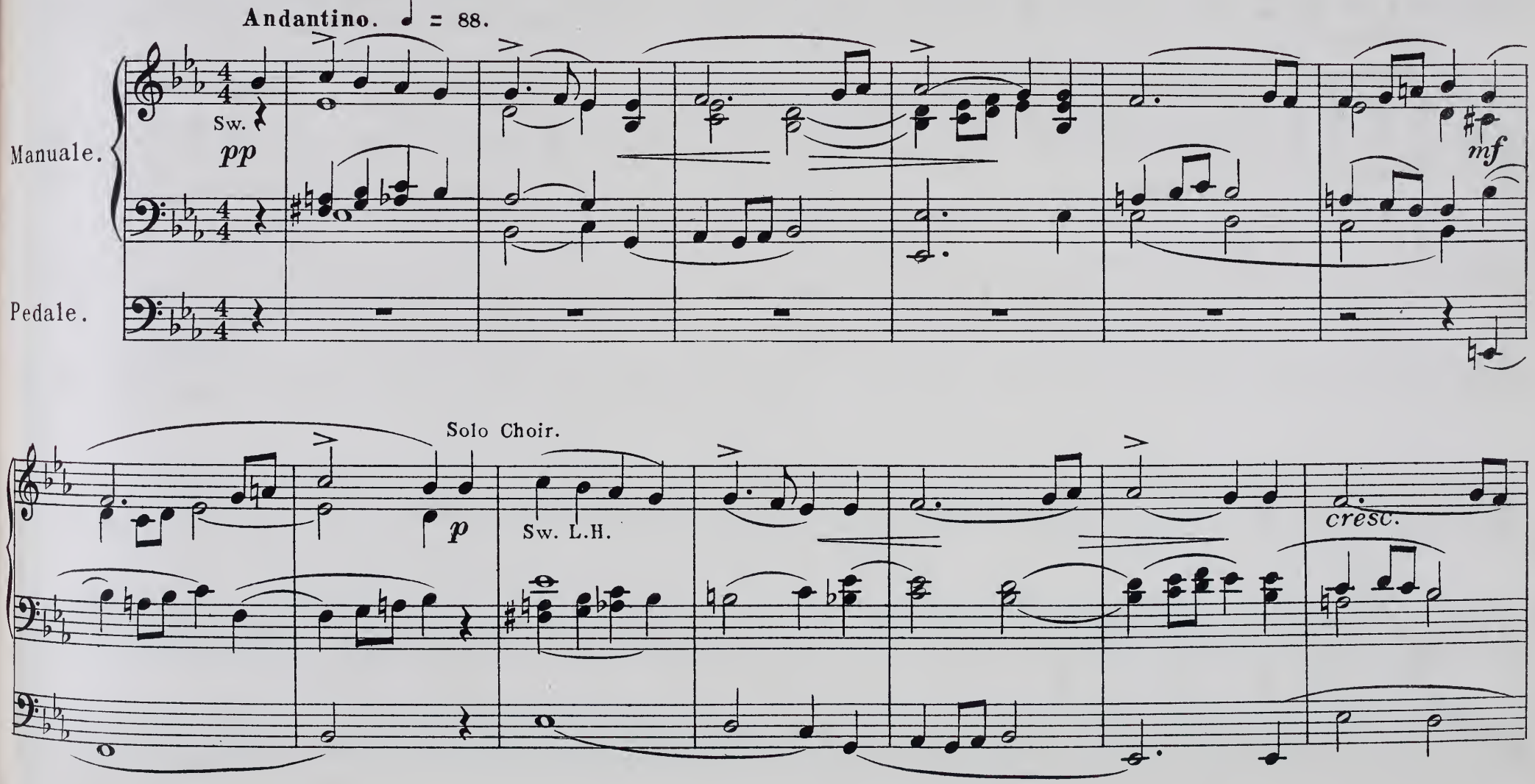

tr
with Solo Reeds coupled to Gt.

# Communion for the Sixth Sunday after Trinity.

"And holy music whispering peace.
Till time and sin together cease."

Prepare Organ.
Sw. Echo Dulciana 8 ft.
Ch. Dulciana 8 ft. with Sw: coupled.
Ped. Soft 16 ft. with Sw: coupled.

A. R. REINAGLE.

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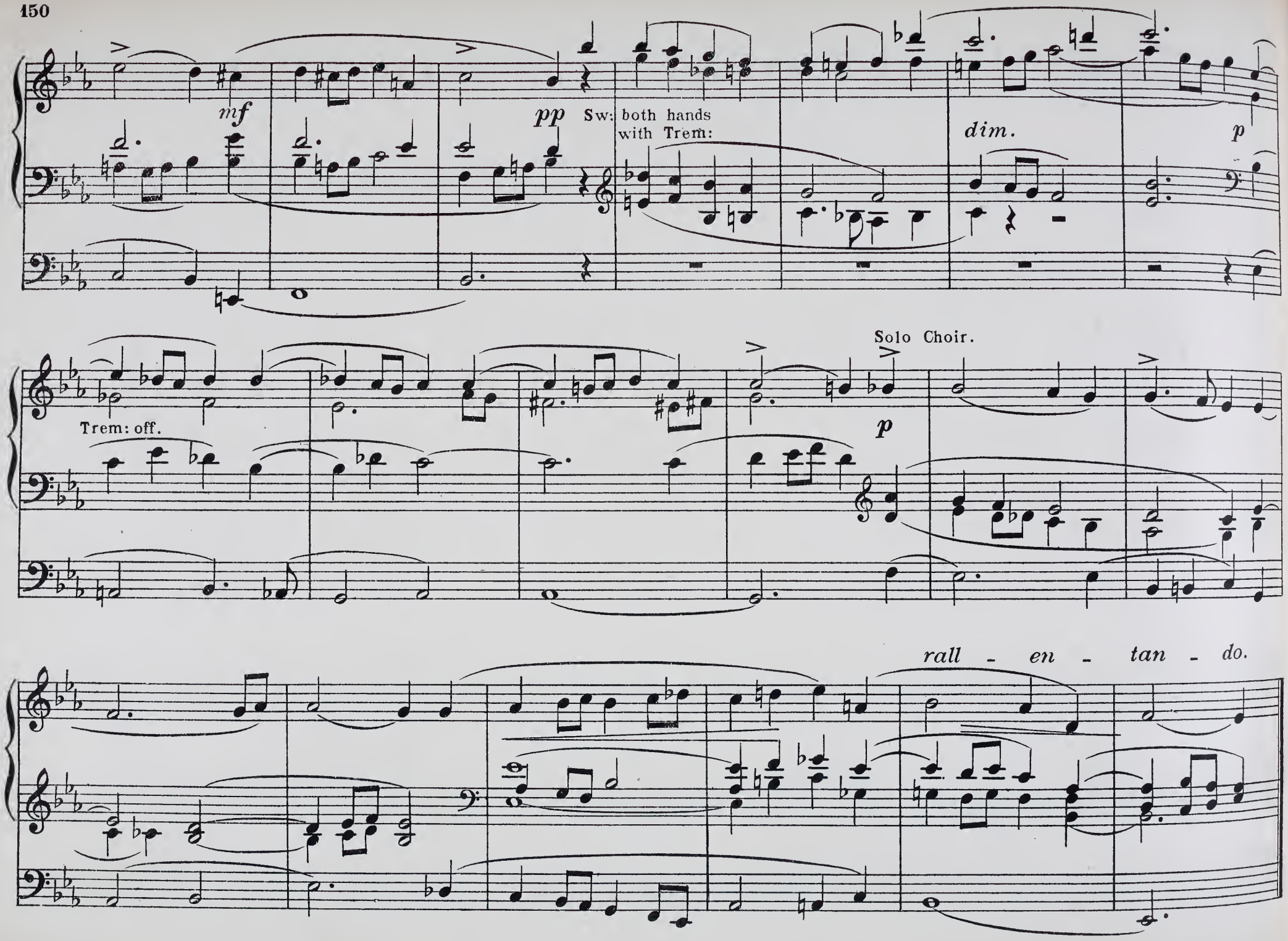

mf
pp
Sw: both hands
with Trem:
dim.
p
Trem: off.
Solo Choir.
p
rall - en - tan - do.

# Voluntary for the Seventh Sunday after Trinity.

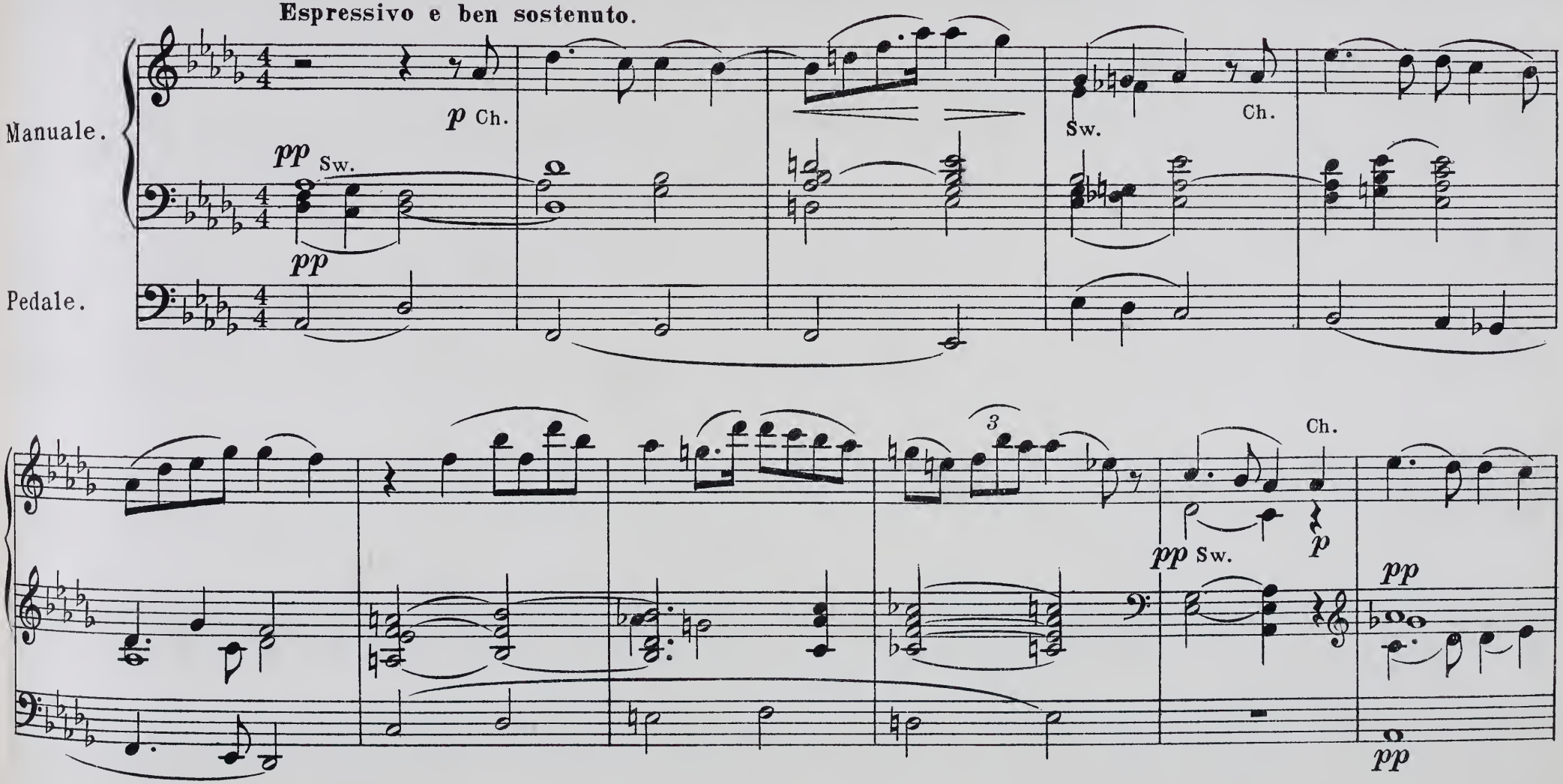
## ABENDLIED.

"Earth's common paths are strewn all o'er with flowers of pensive hope."

Prepare Organ.
Sw. Voix celestes.
Ch. String tone 8 ft. with Sw: coupled.
Ped. Soft 16 ft. with Sw: coupled.

R. SCHUMANN.
Op. 85.

**Espressivo e ben sostenuto.**

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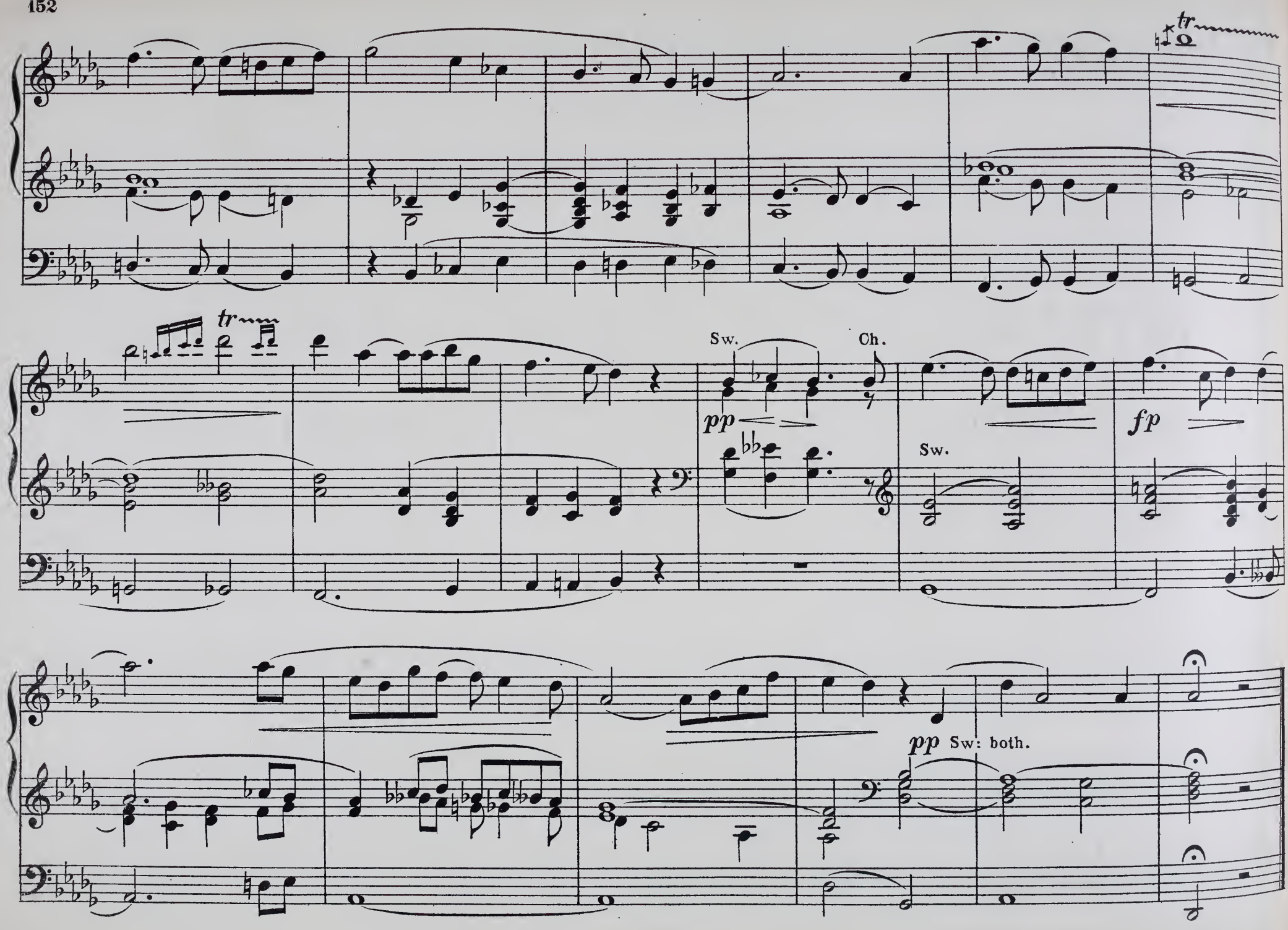

tr
tr
Sw.
Ch.
pp
Sw.
fp
pp Sw: both.

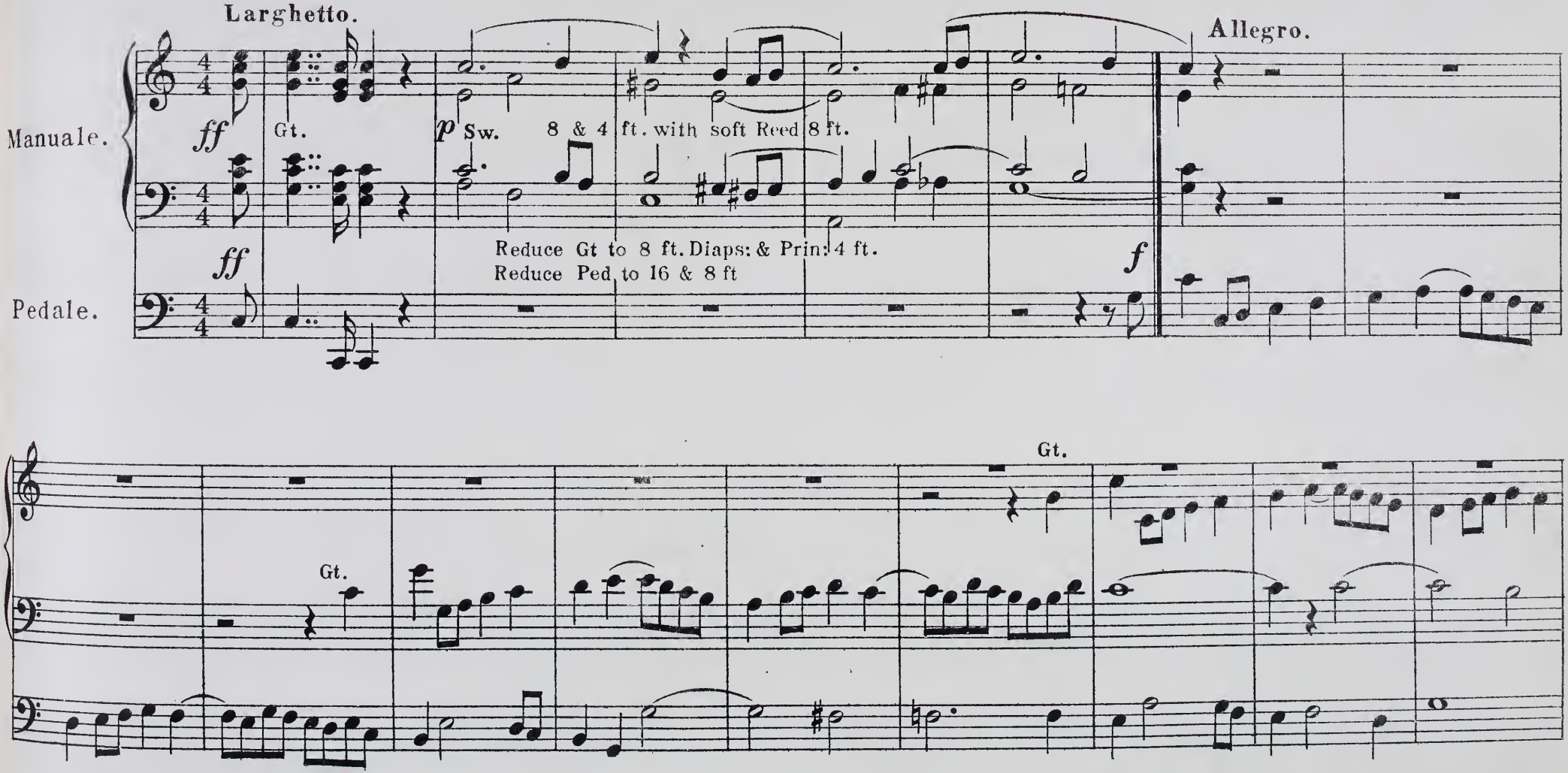
# Voluntary for the Eighth Sunday after Trinity.

## CHORAL FUGUE.

"Unendlicher Gott! Unser Herr!
Wie ruhmvoll ist Dein Nahm."

LOUIS SPOHR.

Prepare Organ.
Great Full.
Swell Full with Gt. coupled.
Ped Full with Gt. coupled.

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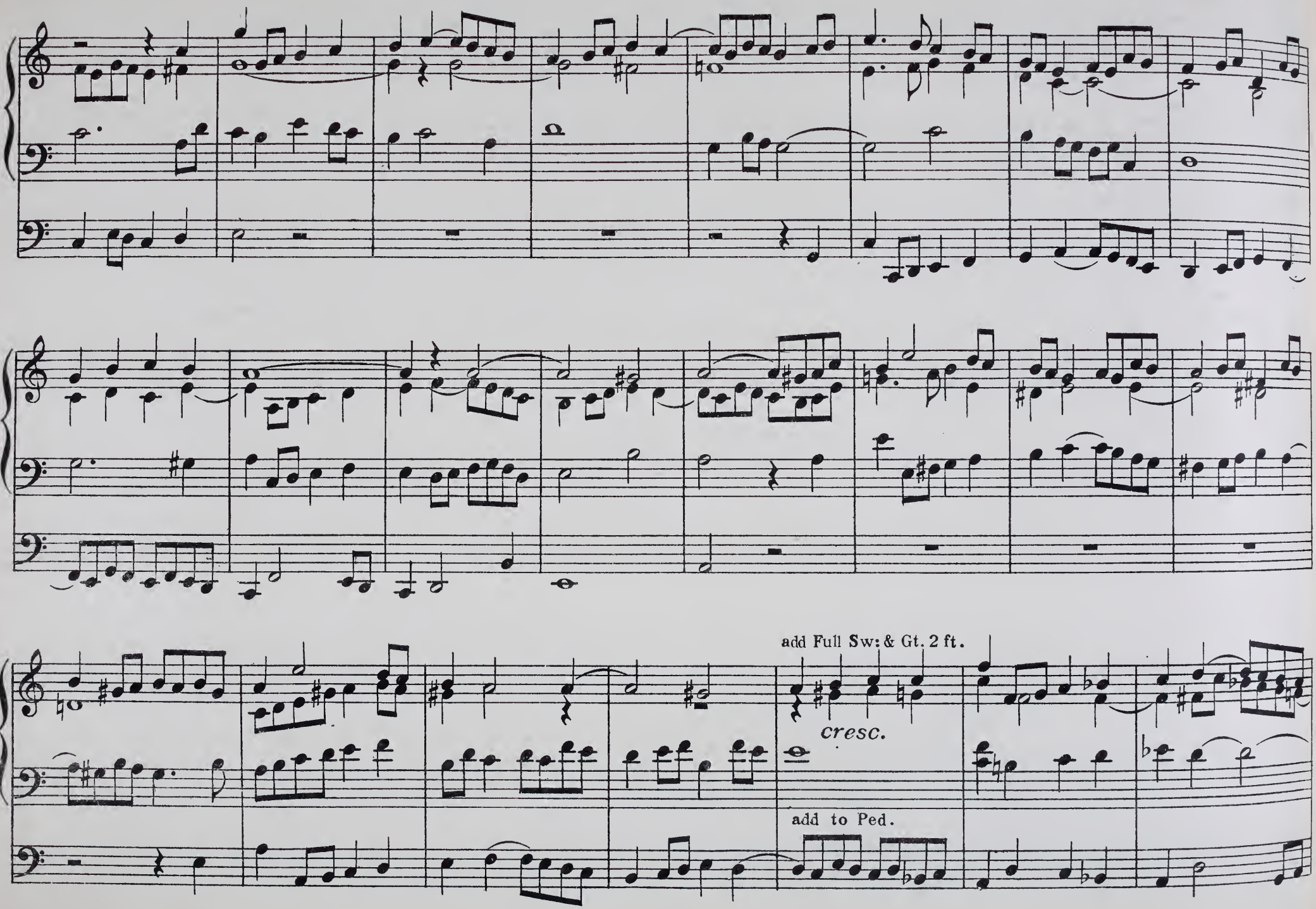
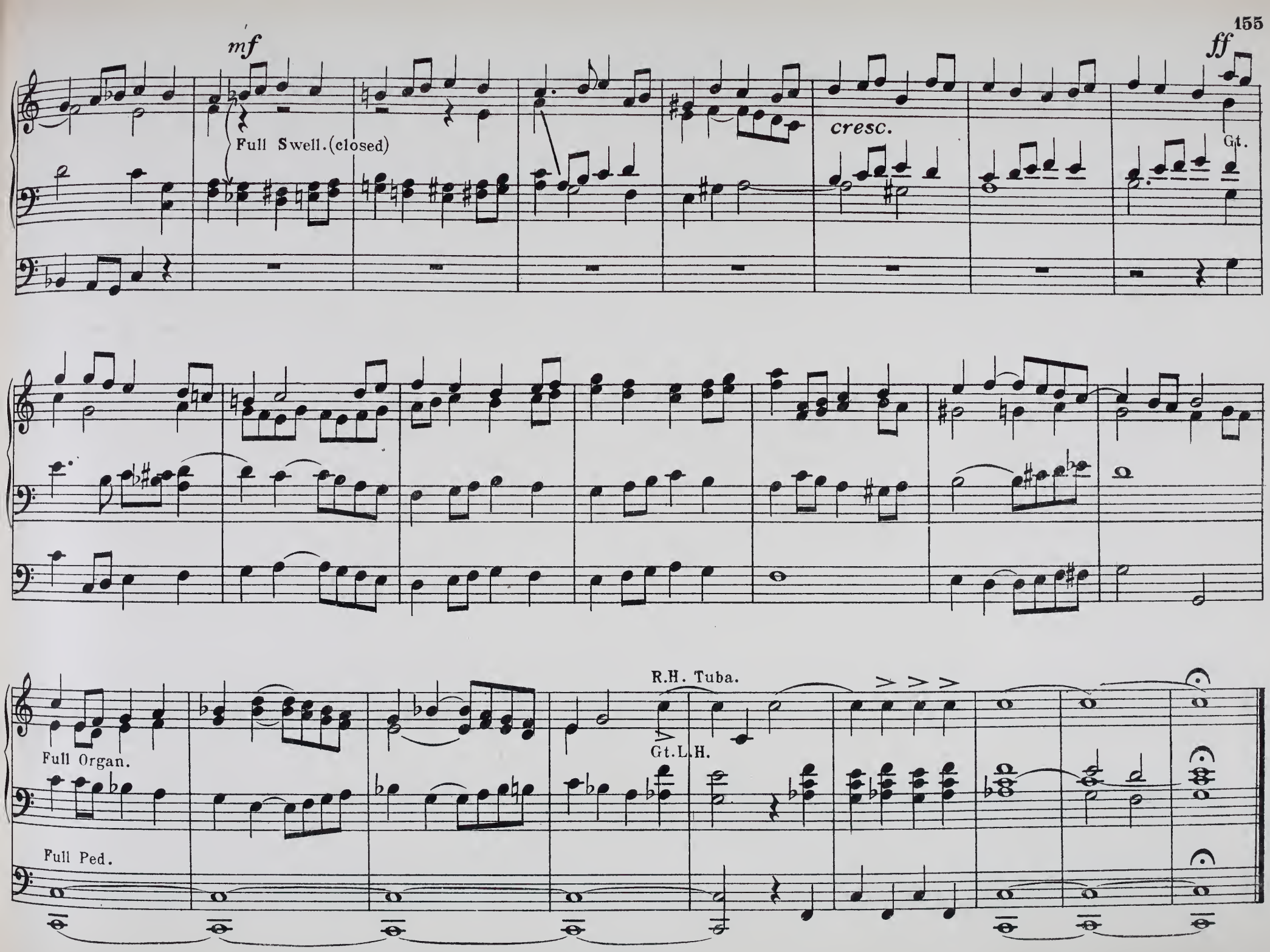

add Full Sw: & Gt. 2 ft.
cresc.
add to Ped.

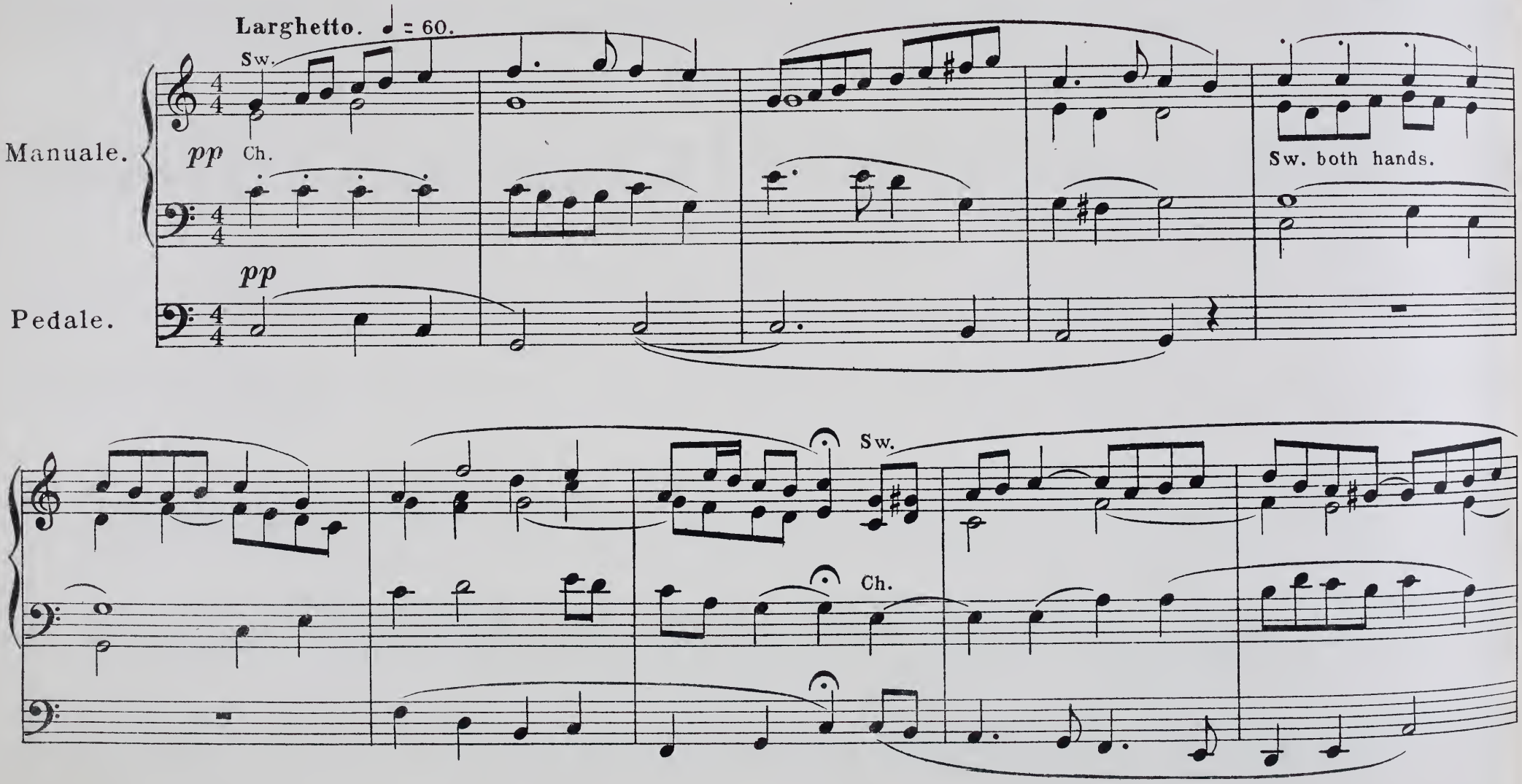

mf
Full Swell. (closed)
cresc.
ff
Gt.
R.H. Tuba.
Gt. L.H.
Full Organ.
Full Ped.

# Communion for the Ninth Sunday after Trinity.

"Tantum ergo sacramentum veneremur cernui."

Prepare Organ.
Sw. Echo Dulciana 8 ft.
Ch. Dulciana 8 ft. with Sw: coupled.
Ped. Soft 8 ft. with Sw: coupled.

W. RUSSELL.
Mus. B. Oxon.

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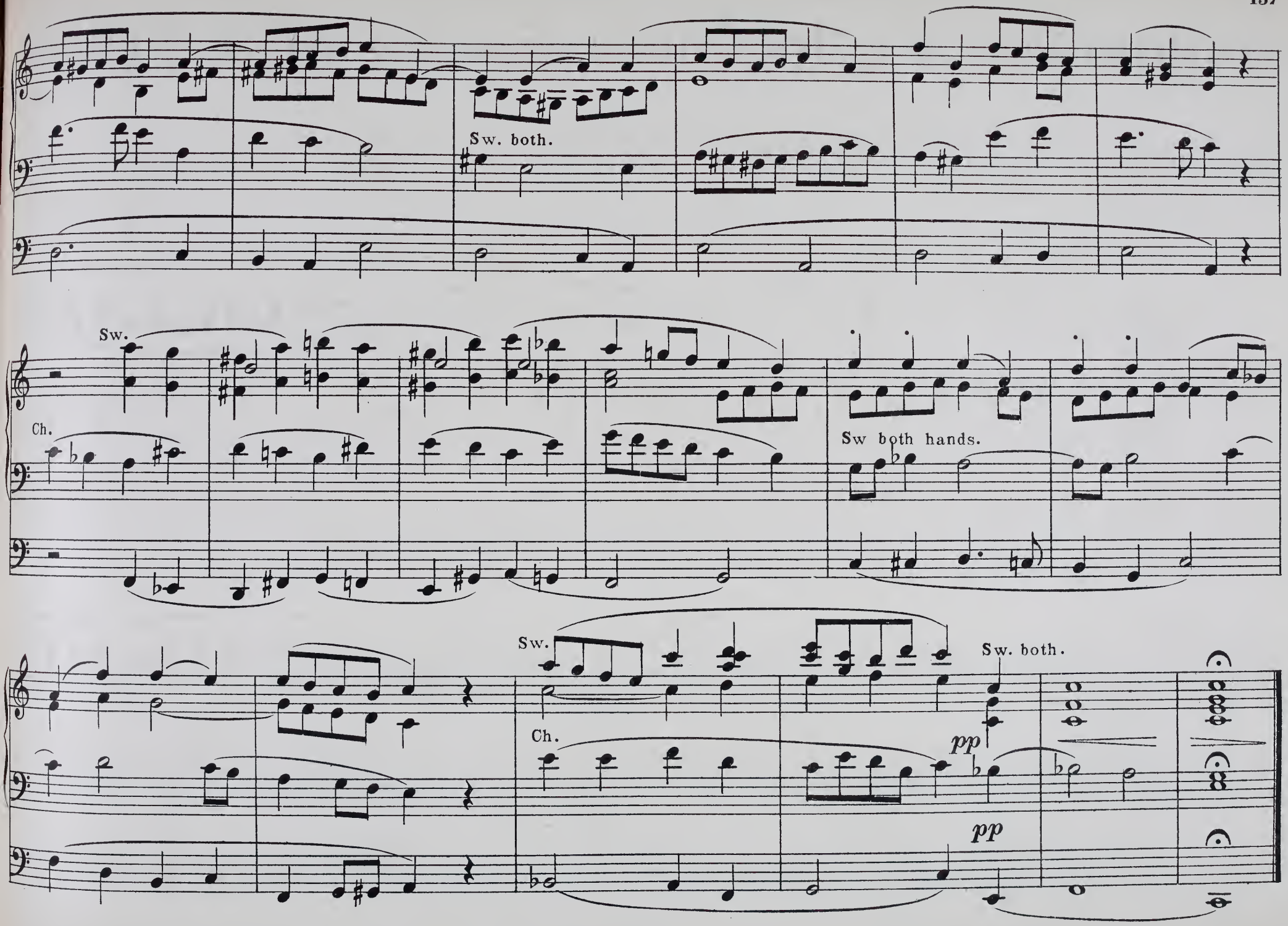

Sw. both.
Sw.
Ch.
Sw both hands.
Sw.
Sw. both.
Ch.
pp
pp

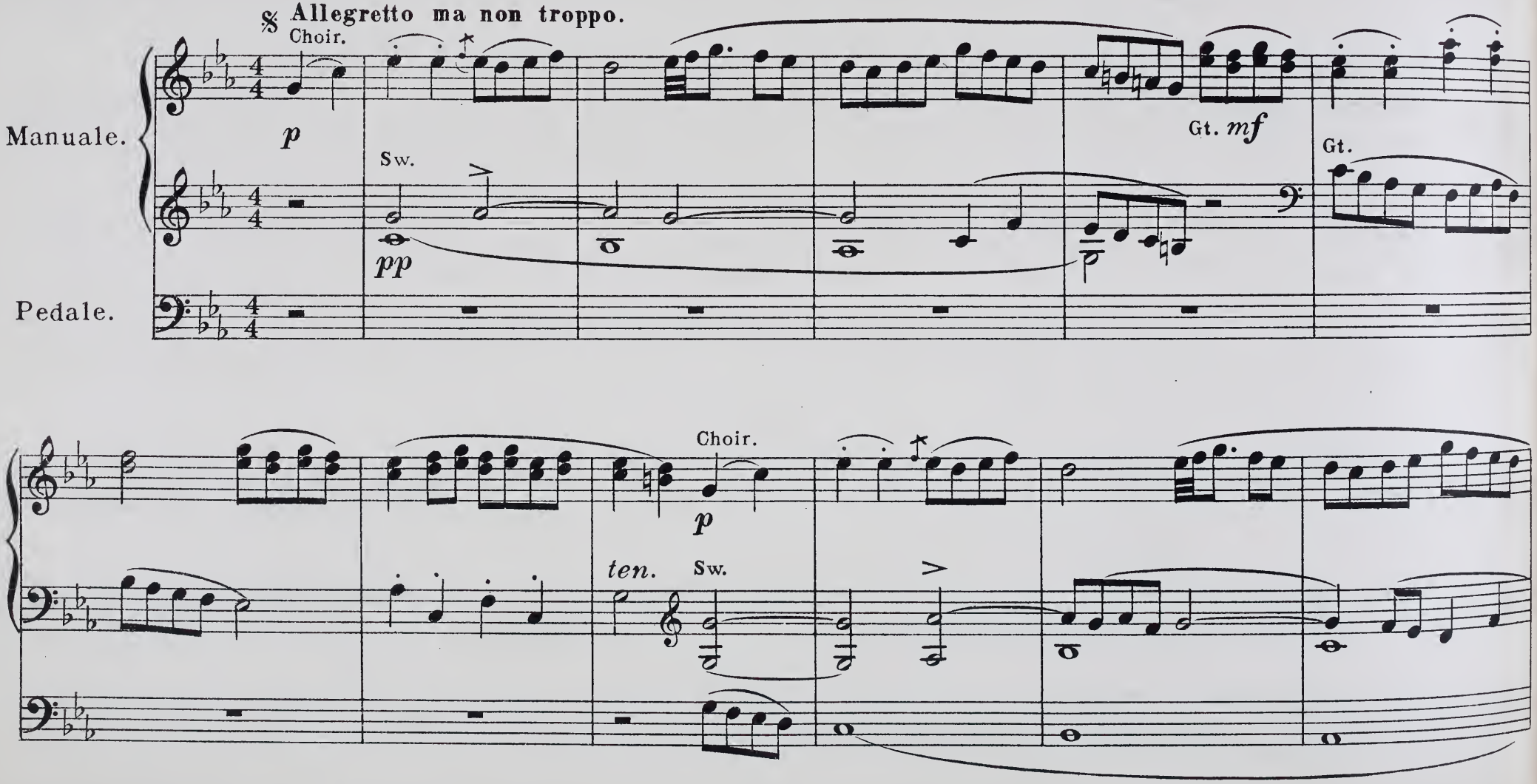
# Voluntary for the Tenth Sunday after Trinity.

Prepare Organ.
Gt. Soft 8 ft.
Sw. Soft 8 & 4 ft.
Ch. Orchestral Oboe.
Ped. Soft 16 ft. with Sw: coupled.

## ARIETTA.

"See that in thought, in deed, in word,
Ye hate what made Him mourn."

SAMUEL WESLEY.

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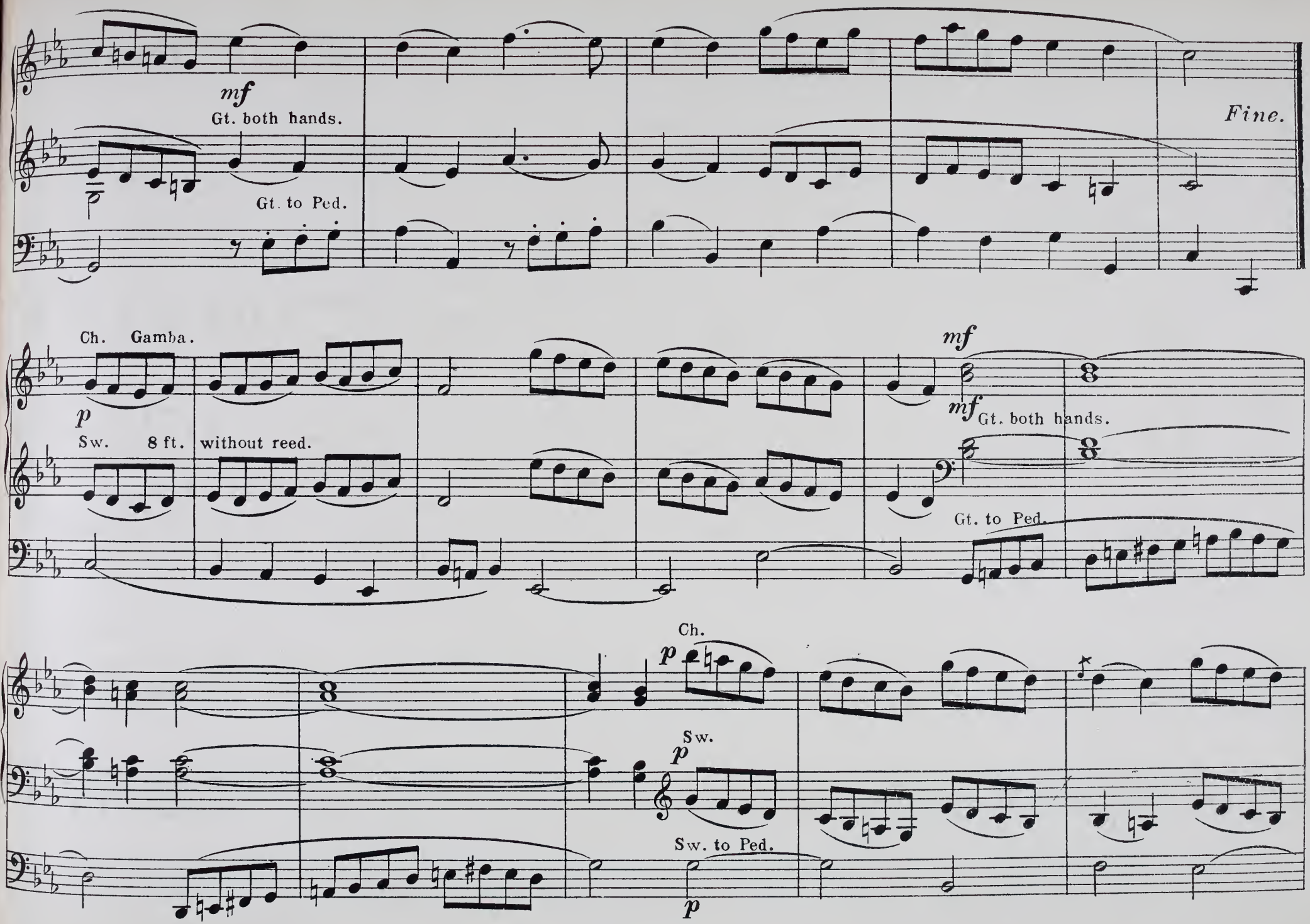
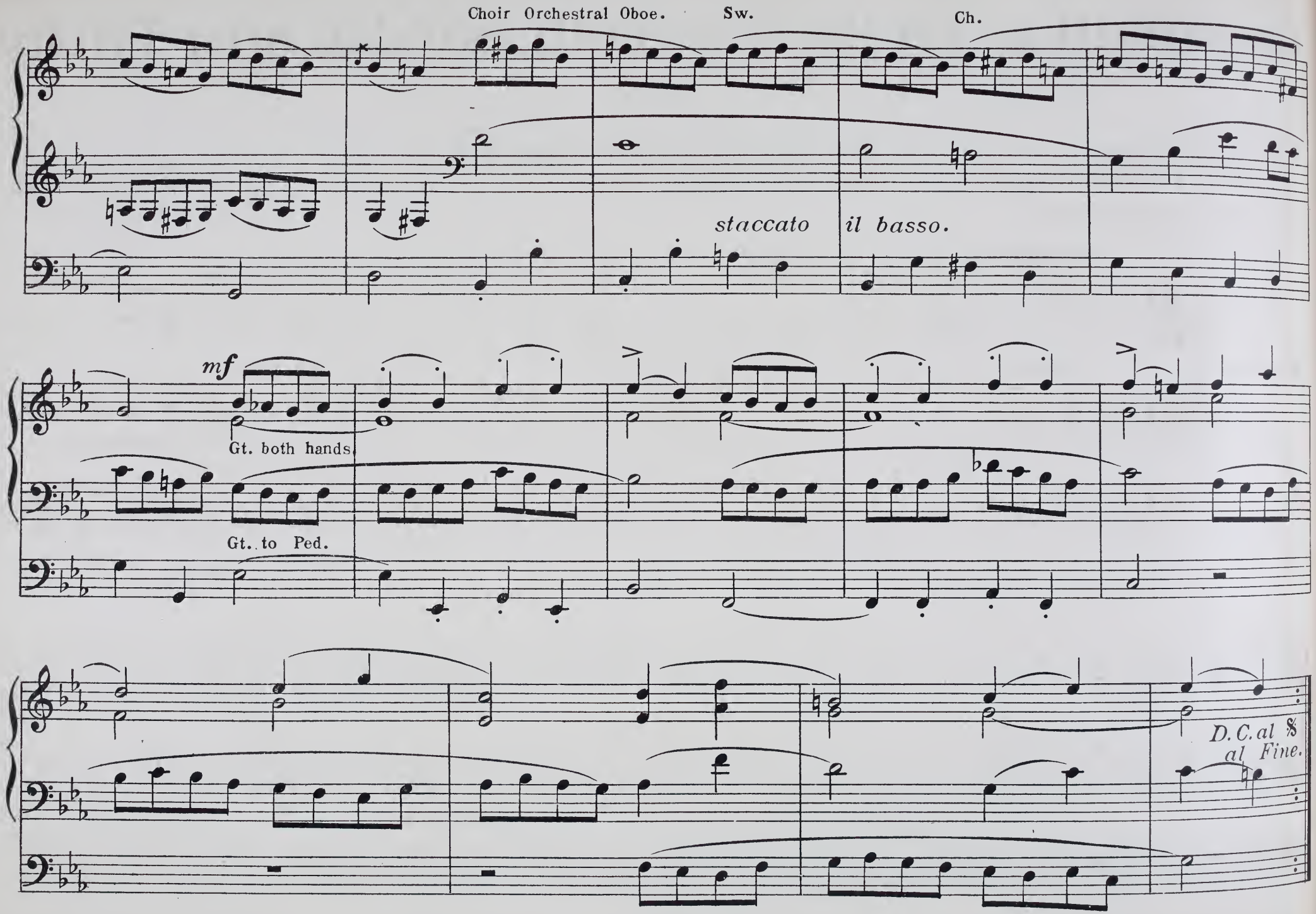

mf
Gt. both hands.
Gt. to Ped.
Fine.
Ch. Gamba.
p
Sw. 8 ft. without reed.
mf
mf Gt. both hands.
Gt. to Ped.
Ch.
p
Sw.
p
Sw. to Ped.
p


Choir Orchestral Oboe.
Sw.
Ch.
staccato
il basso.
mf
Gt. both hands.
Gt. to Ped.
D.C.al %
al Fine.

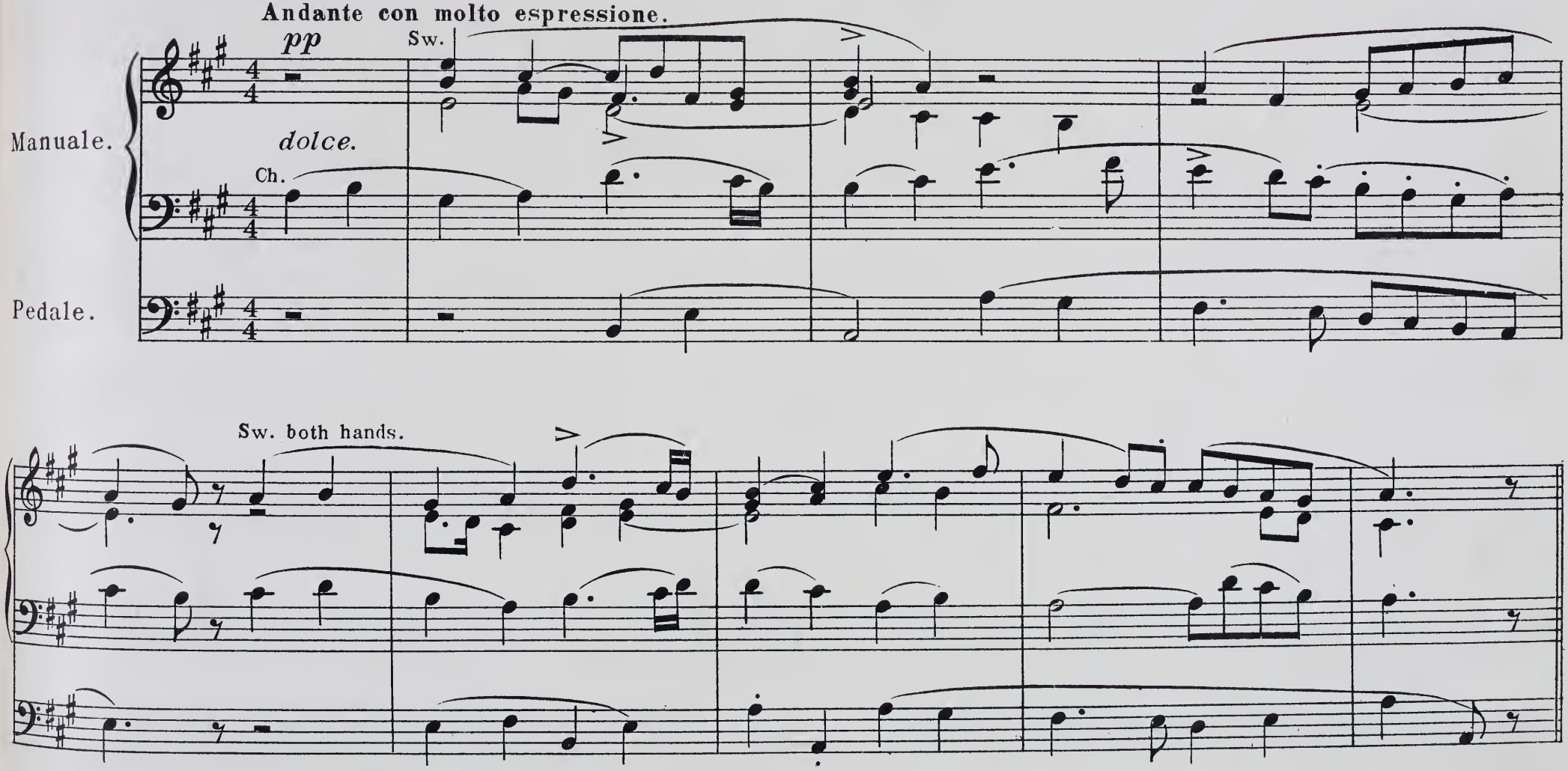
# Communion for the Eleventh Sunday after Trinity.

## ARIA.

Prepare Organ.
Sw. Echo Dulciana 8 ft.
Ch. Dulciana 8 ft. with Sw. coupled.
Ped. Soft 16 ft. with Sw. coupled.

"And bless the pangs that made thee see
This was no world of rest for thee!"

J. N. HUMMEL.
(from Op. 107.)

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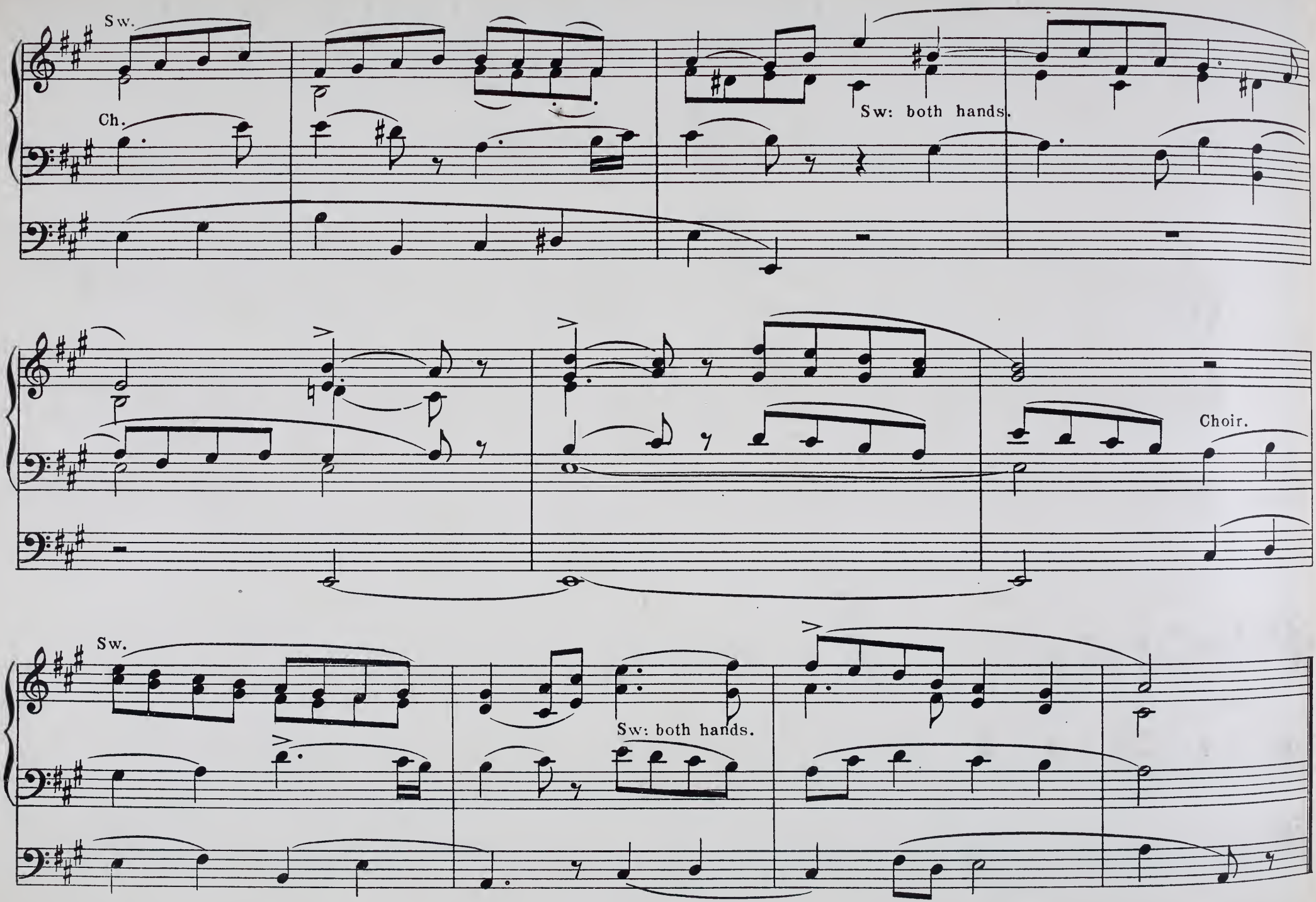

Sw.
Ch.
Sw: both hands.
Choir.
Sw.
Sw: both hands.

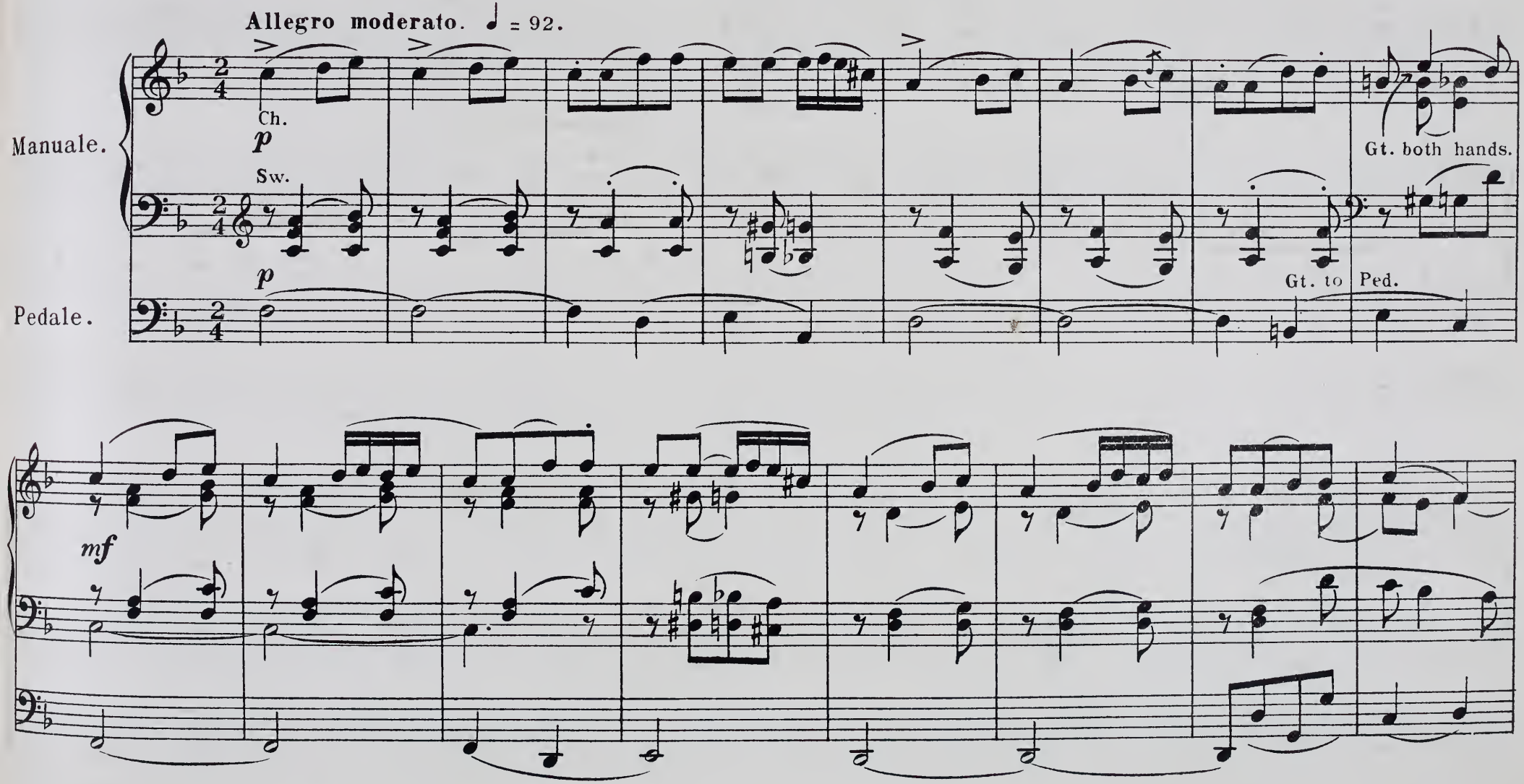
# VOLUNTARY FOR THE TWELFTH SUNDAY AFTER TRINITY.

## (From the "Poetische Tonbilder.")

Prepare Organ.
Gt. soft 8 & 4 ft. with Sw. coupled.
Sw. soft 8 & 4 ft.
Ch. Orchestral Oboe 8 ft.
Ped soft 16 & 8 ft. with Sw. coupled.

"None ever saw so clear
The shore beyond of endless bliss."

EDWARD GRIEG.
Op. 3, № 5.

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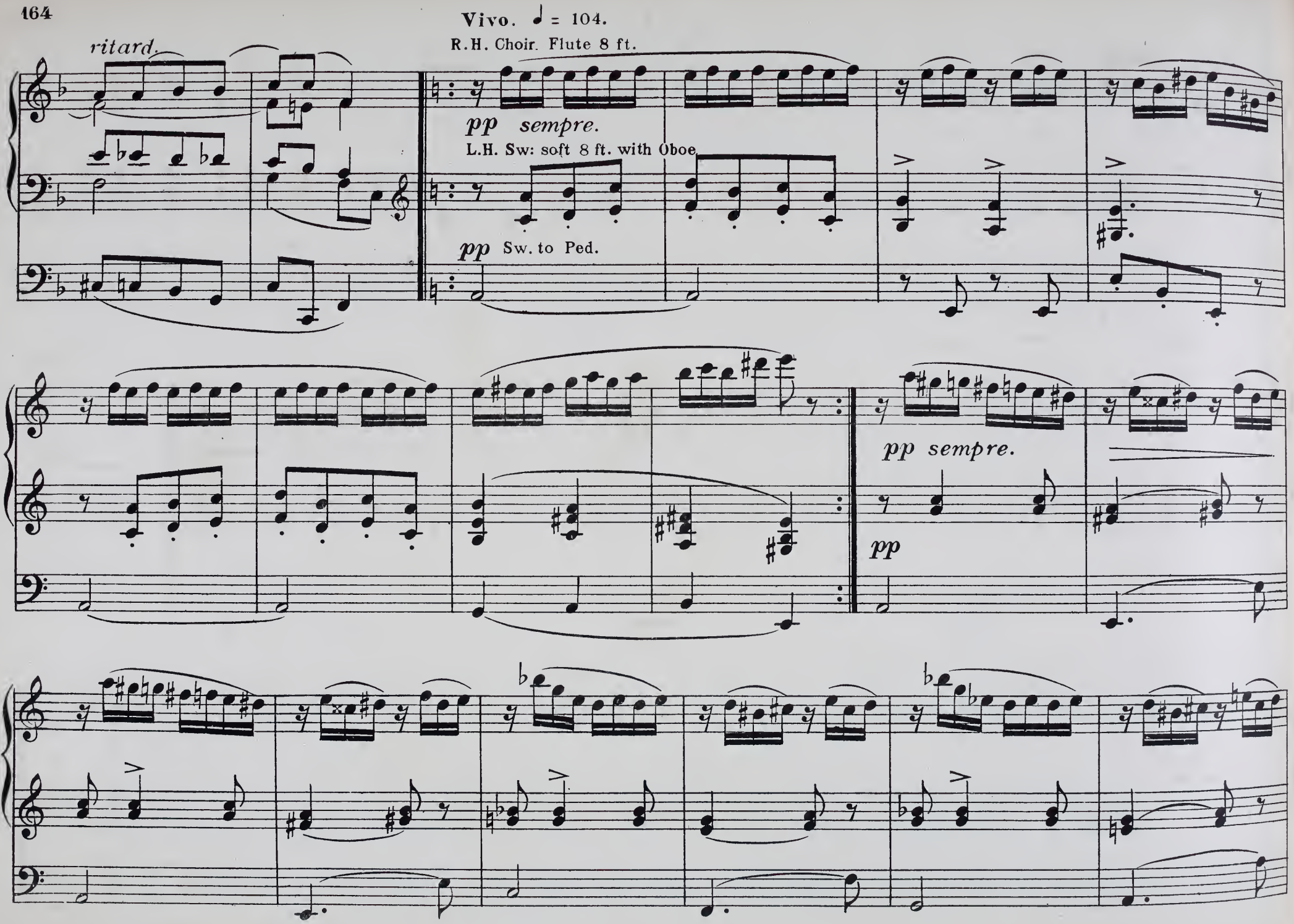
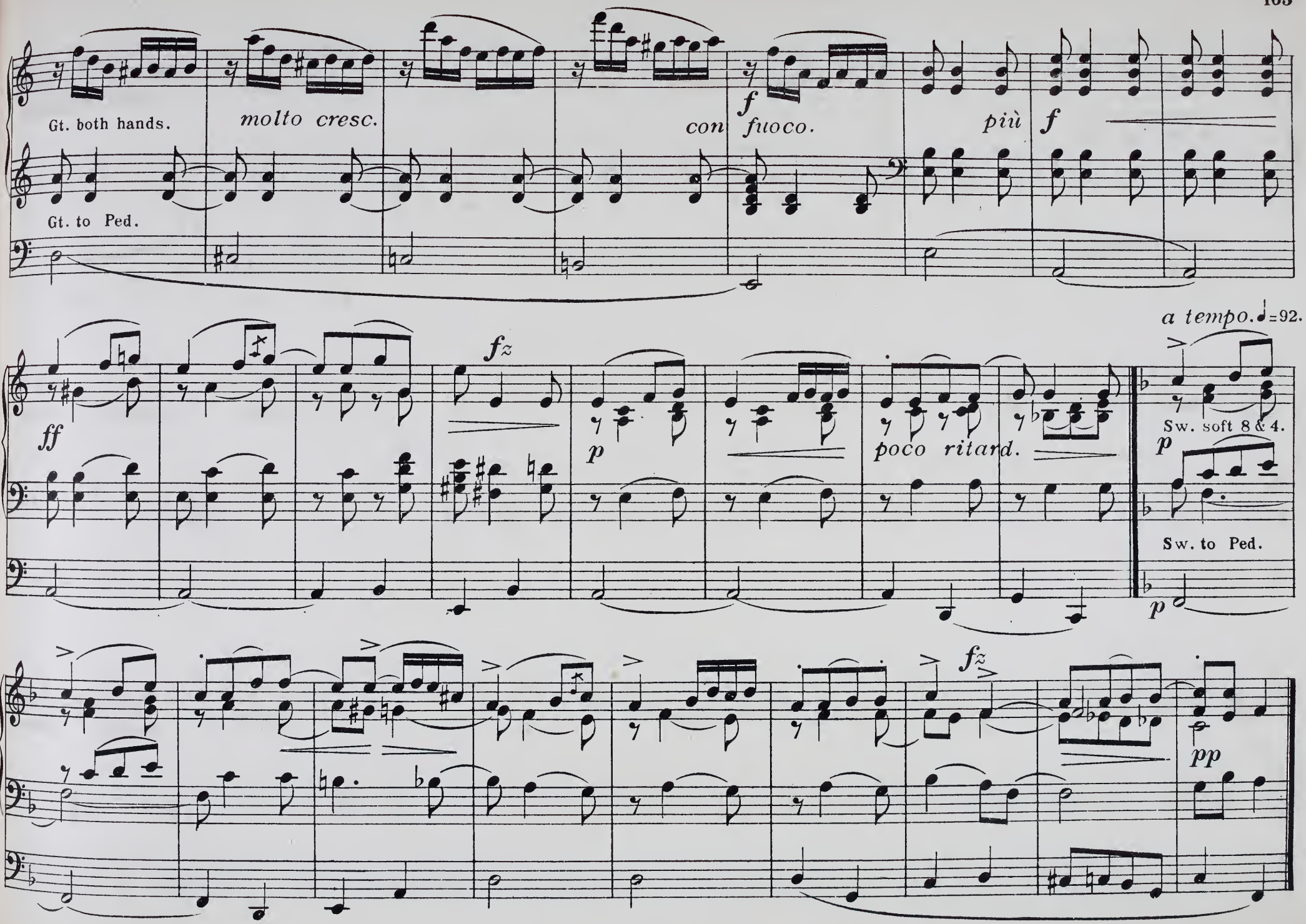

Vivo. ♩ = 104.
R.H. Choir. Flute 8 ft.
ritard.
pp sempre.
L.H. Sw: soft 8 ft. with Oboe
pp Sw. to Ped.
pp sempre.
pp


Gt. both hands.
molto cresc.
f
con fuoco.
più f
Gt. to Ped.
a tempo. ♩=92.
fz
ff
p
poco ritard.
Sw. soft 8 & 4.
p
Sw. to Ped.
p
fz
pp

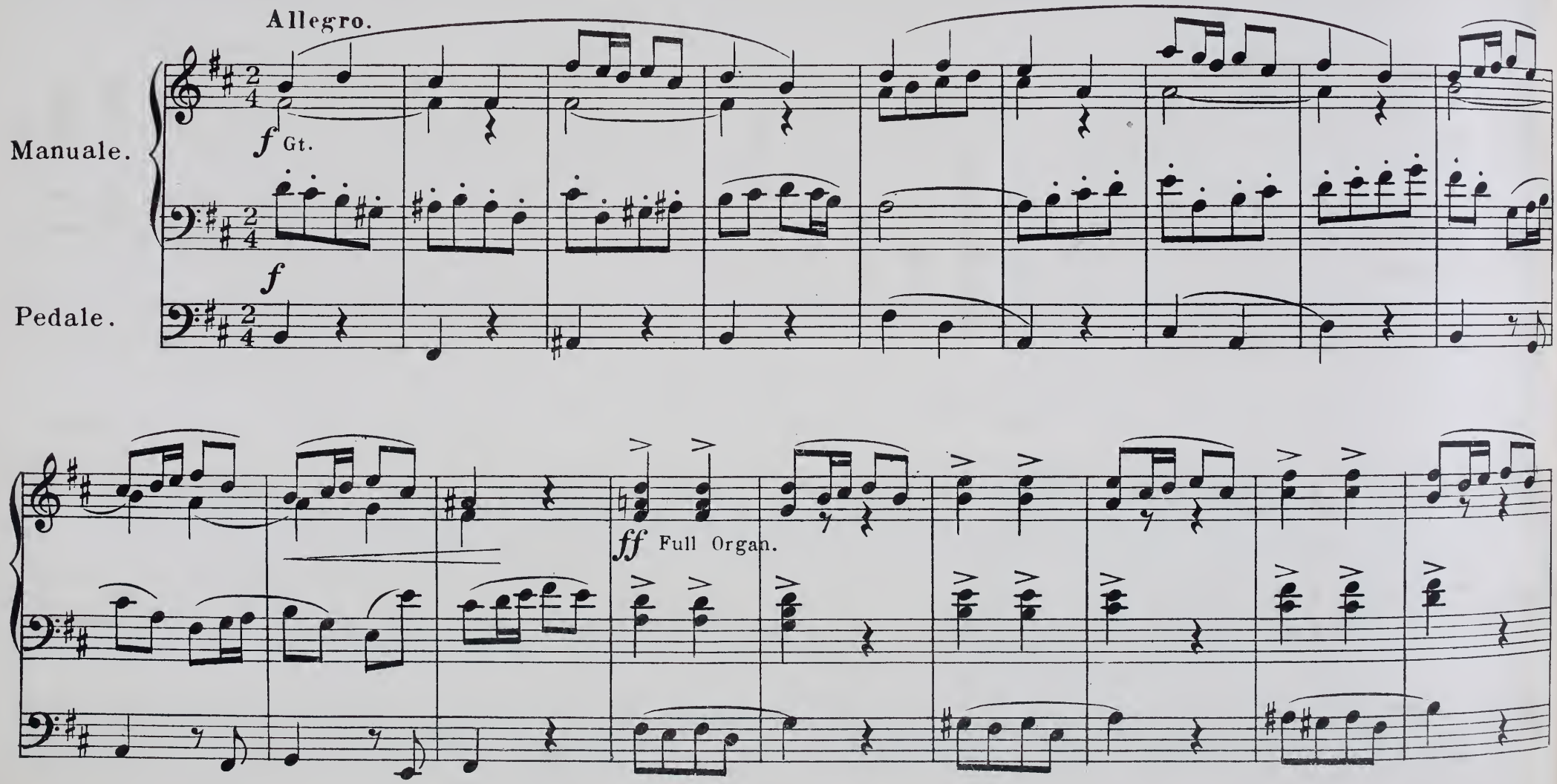
# VOLUNTARY FOR THE THIRTEENTH SUNDAY AFTER TRINITY.

From a Sonata for Flute & Harpsichord.

"But we as in a glass espy
The glory of His Countenance."

BENEDETTO MARCELLO.
Op.1, № 4.

Prepare Organ.
Gt 16 8 & 4 ft.
Sw. Full closed.
Ped 16 & 8 with Gt. coupled.

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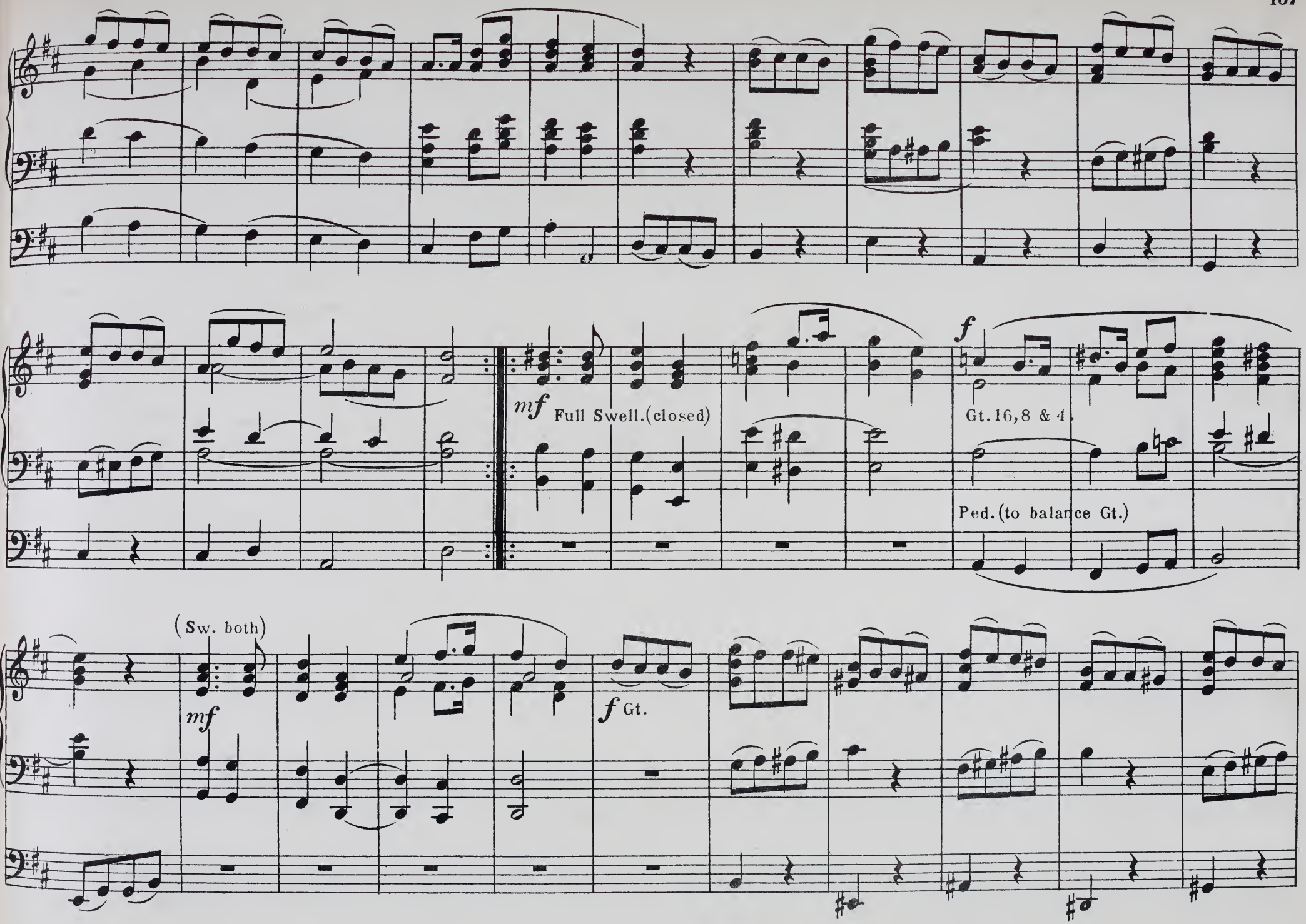
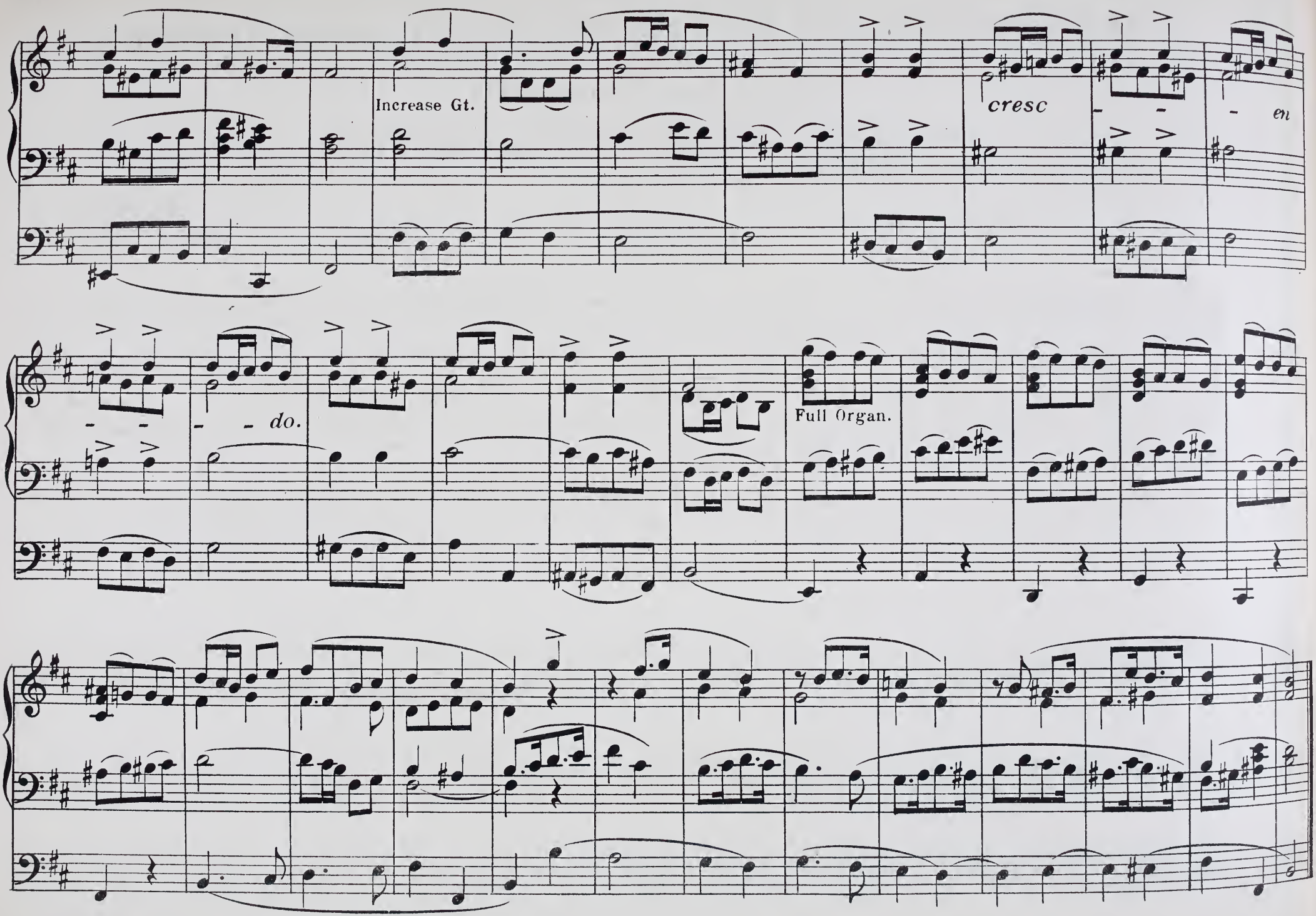

mf Full Swell.(closed)
f
Gt. 16, 8 & 4
Ped. (to balance Gt.)
(Sw. both)
mf
f Gt.


Increase Gt.
cresc
en
do.
Full Organ.

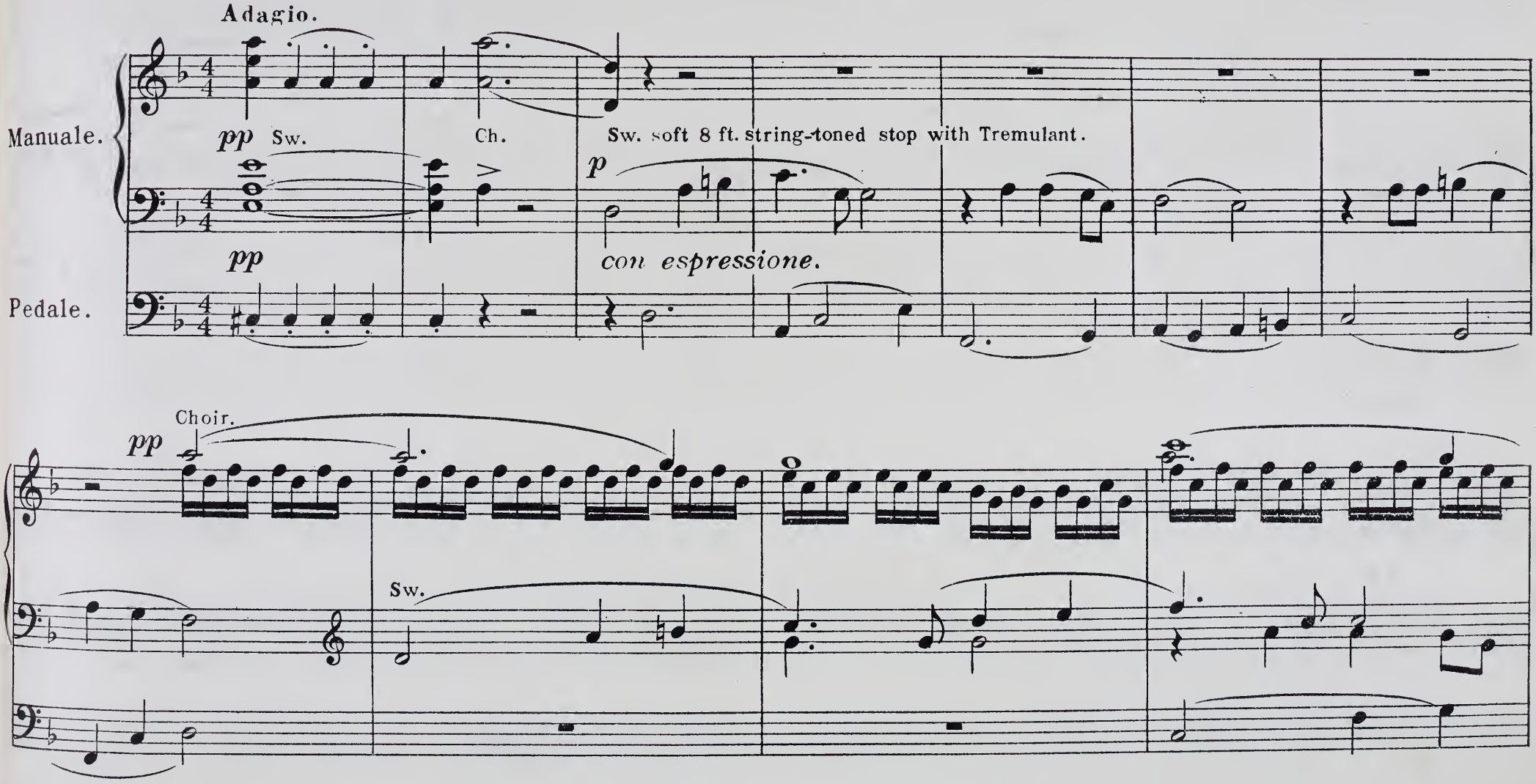
# COMMUNION FOR THE FOURTEENTH SUNDAY AFTER TRINITY.

## (From the Missa Solemnis in D.)

Prepare Organ.
Sw. Voix Celeste.
Ch. Dulciana.
Ped. Soft 16 ft. with Sw. coupled.

"Et incarnatus est de Spiritu Sancto, ex Maria Virgine et homo factus est."

BEETHOVEN.
Op. 123.

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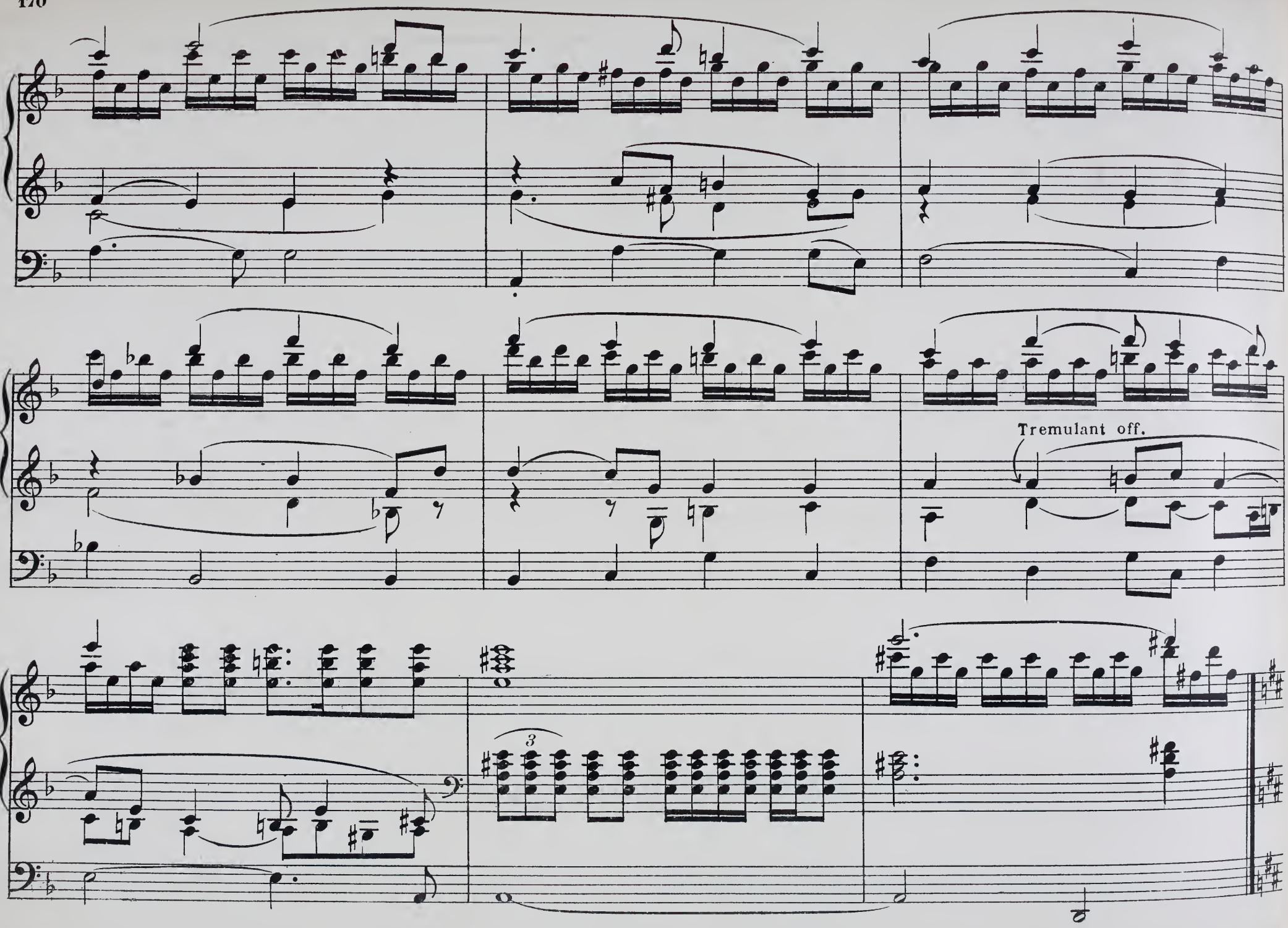
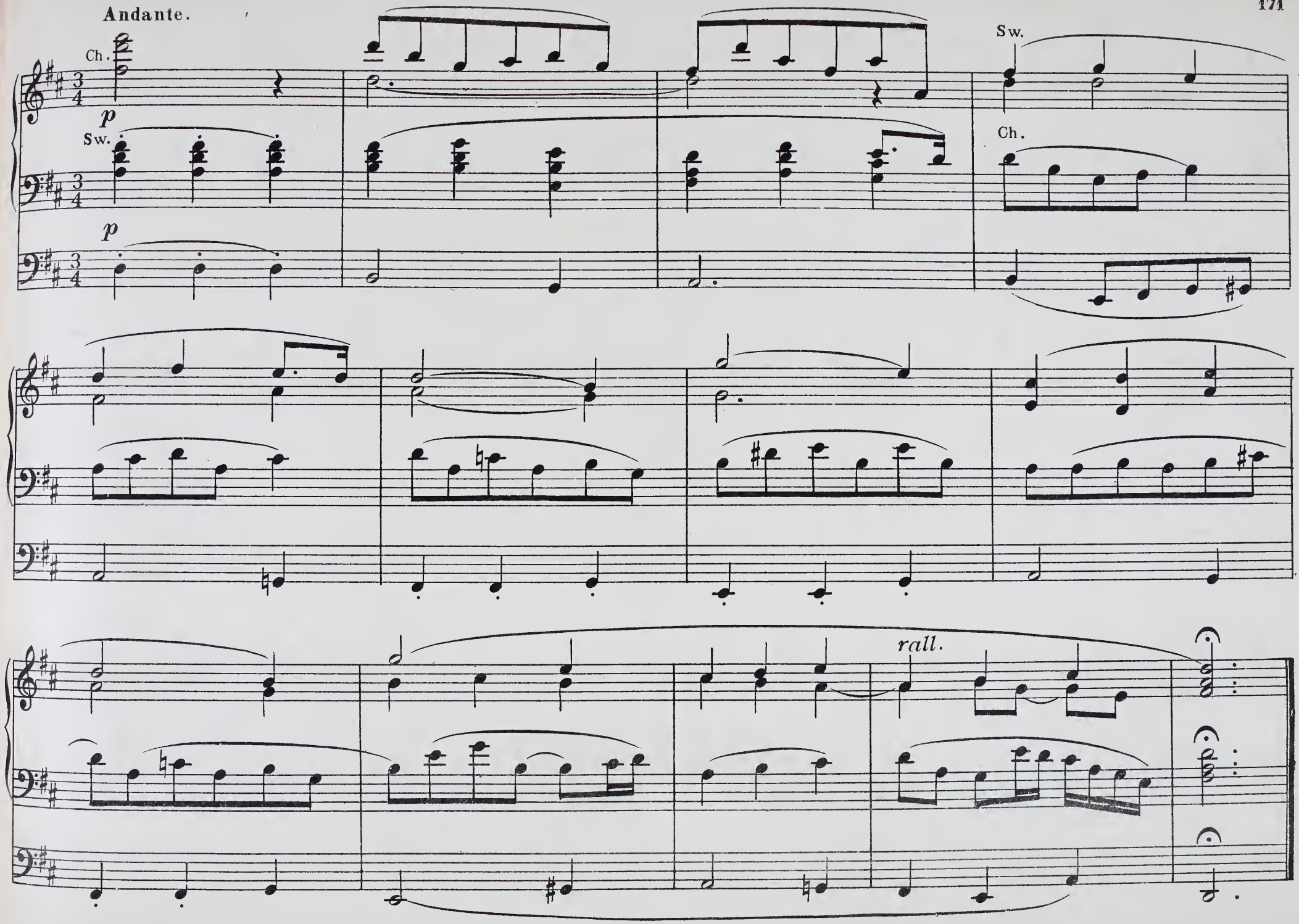

Tremulant off.
3


Andante.
Ch.
p
Sw.
p
Sw.
Ch.
rall.

# VOLUNTARY FOR THE FIFTEENTH SUNDAY AFTER TRINITY.

## (From the "Poetische Tonbilder.")

Prepare Organ.
Gt. Clarabella 8 ft. with Sw. coupled.
Sw. soft 8 & 4 ft.
Choir. Dulciana 8 ft.
Ped. soft 16 ft. with Sw. coupled.

"Go, sleep like closing flowers at night,
And Heaven thy morn will bless."

EDWARD GRIEG.
Op 3, № 2.

**Allegro cantabile.** ♩ = 58.

Gt.

*p*

Manuale.

Sw.

*p*

Pedale.

Repeat with change of Solo stop.

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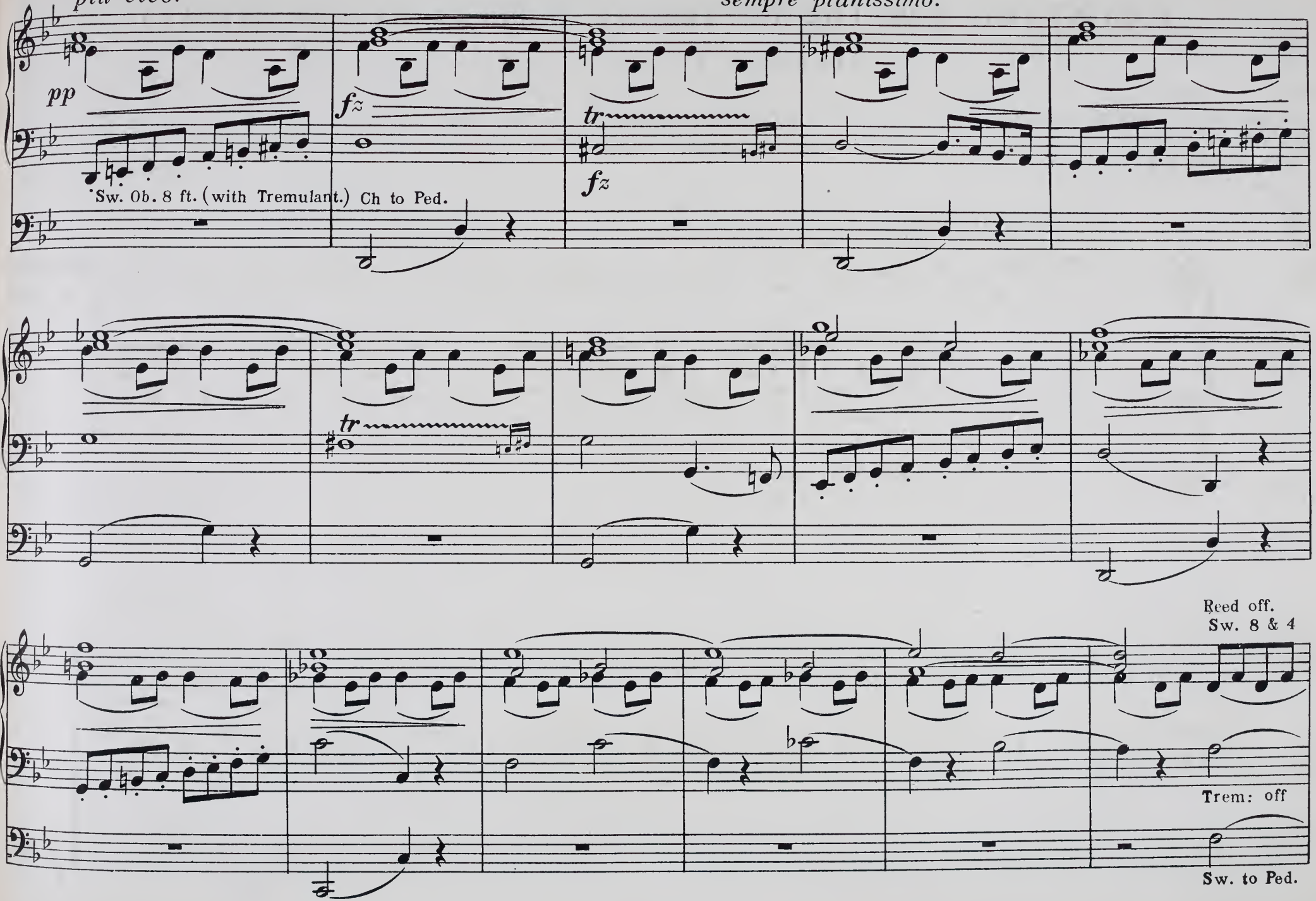
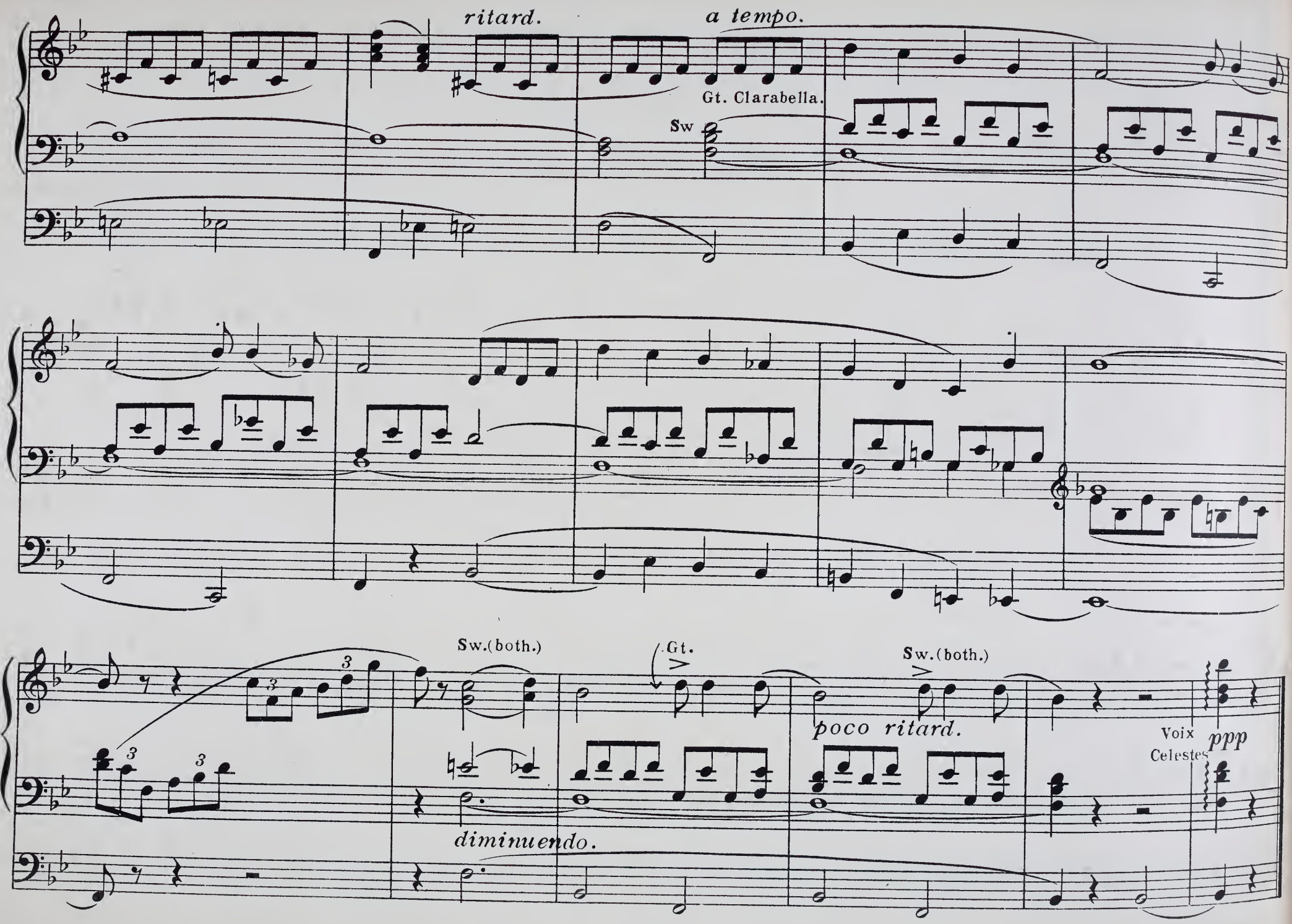
R.H. Ch. Dulciana.

*piu vivo.*

*sempre pianissimo.*




ritard.
a tempo.
Gt. Clarabella.
Sw
Sw.(both.)
Gt.
Sw.(both.)
poco ritard.
Voix Celestes
ppp
diminuendo.

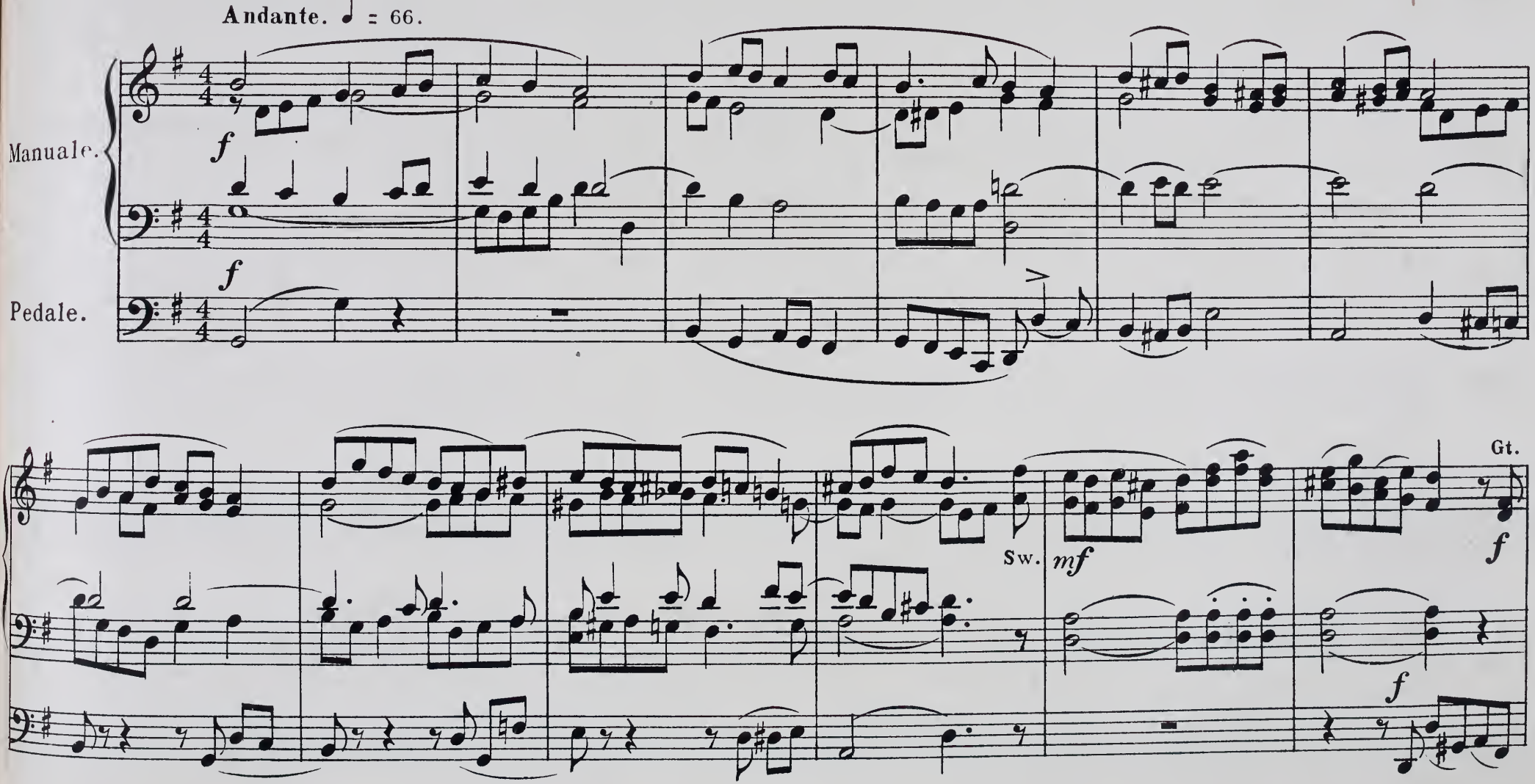
# VOLUNTARY FOR THE SIXTEENTH SUNDAY AFTER TRINITY.

## Postlude in G.

Prepare Organ.
Gt. 16 8 & 4 ft. with Sw. coupled.
Sw. Full (closed)
Ch. 8 & 4 ft. Flutes.
Ped 16 & 8 ft. with Gt. coupled.

"Never so safe as when our will
Yields undiscerned by all but God."

SIGISMOND NEUKOMM.

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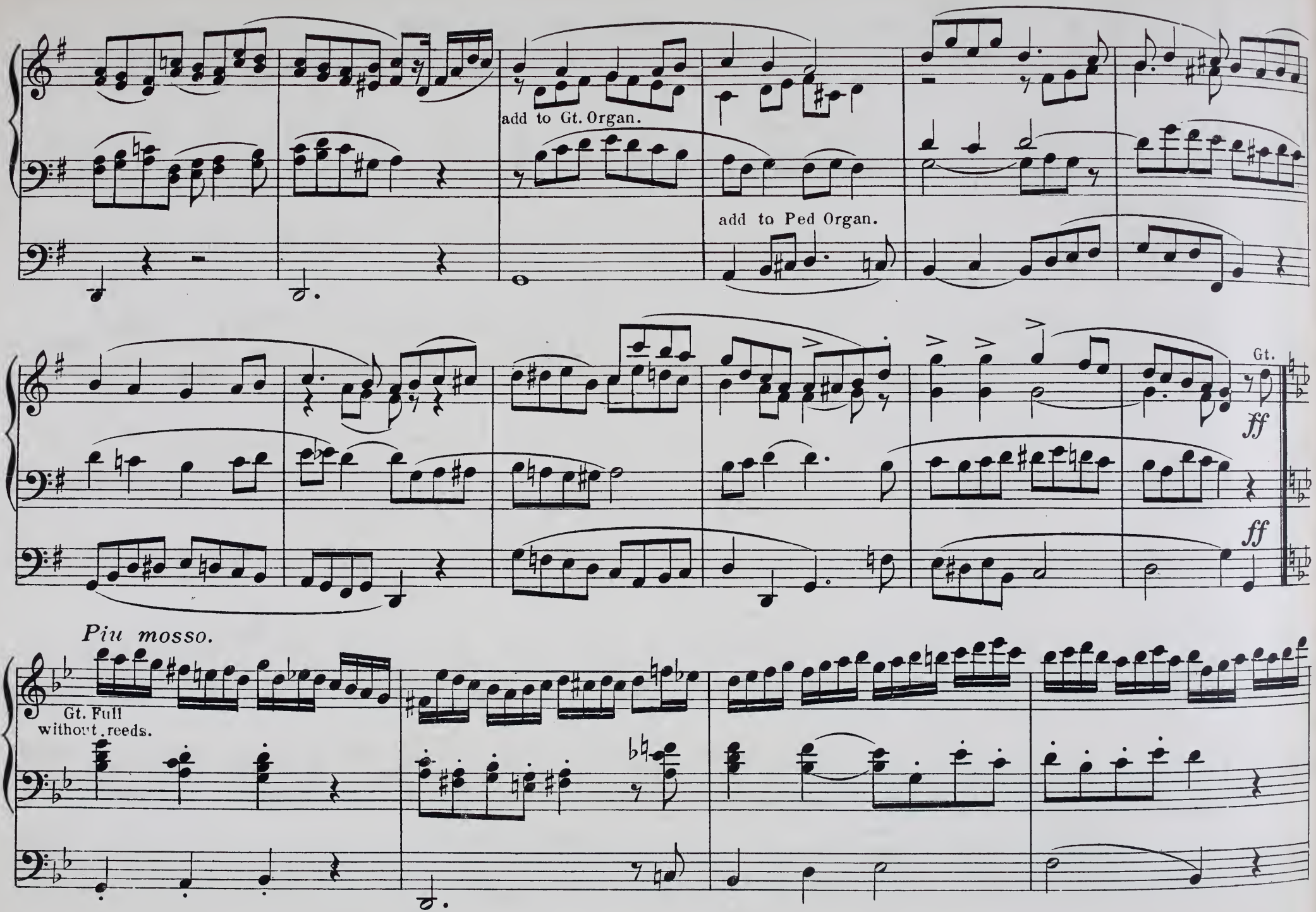
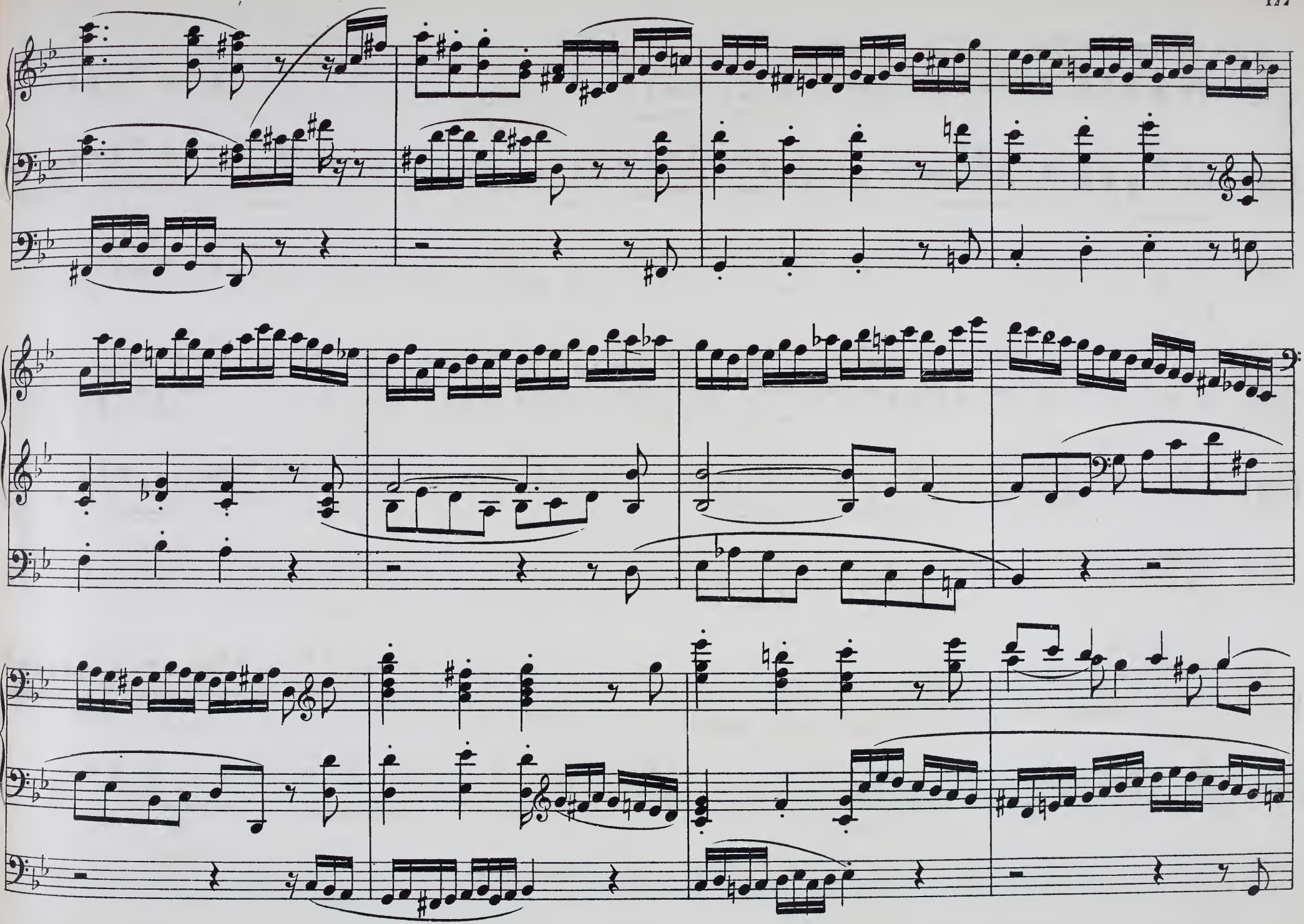
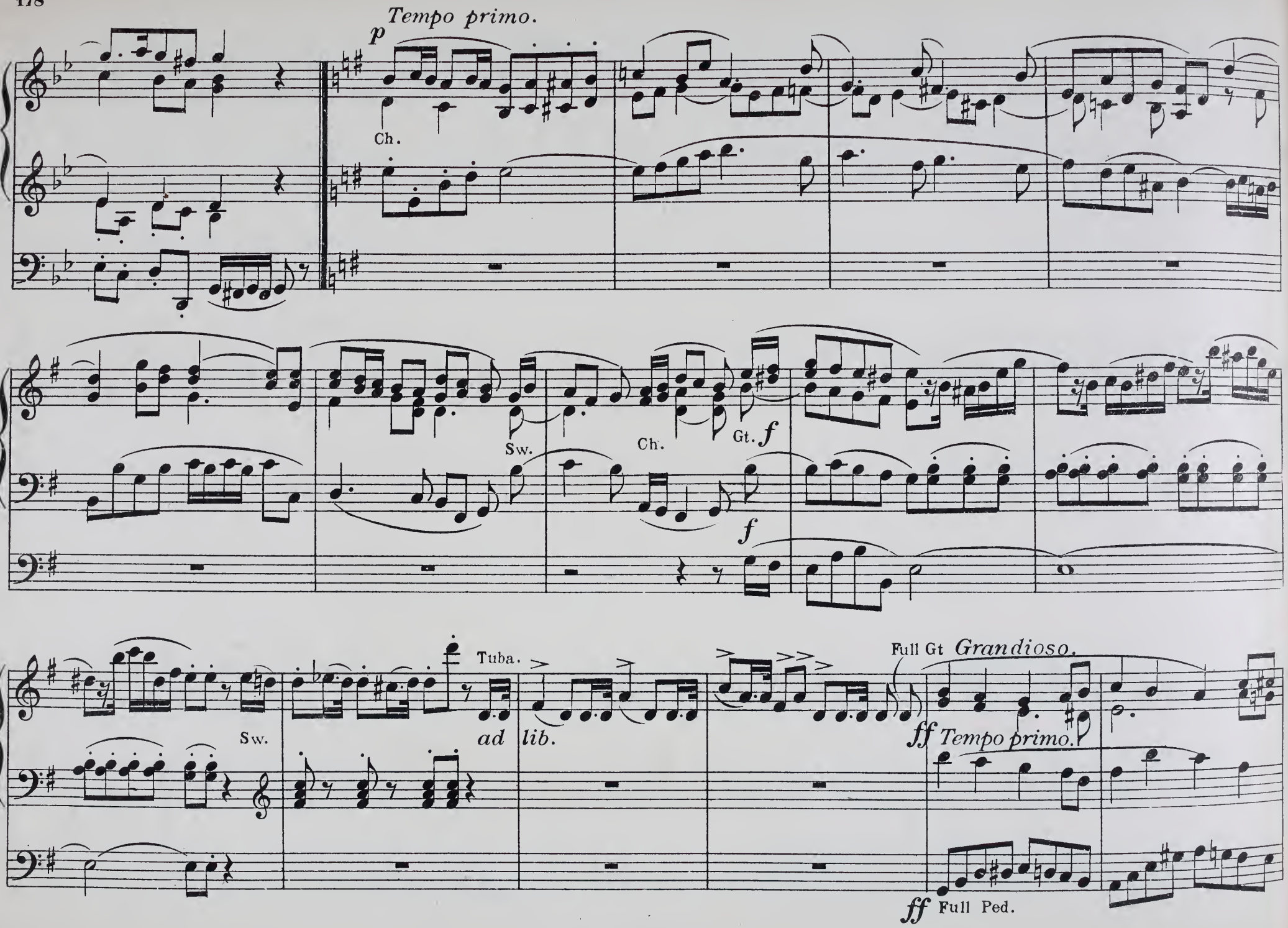
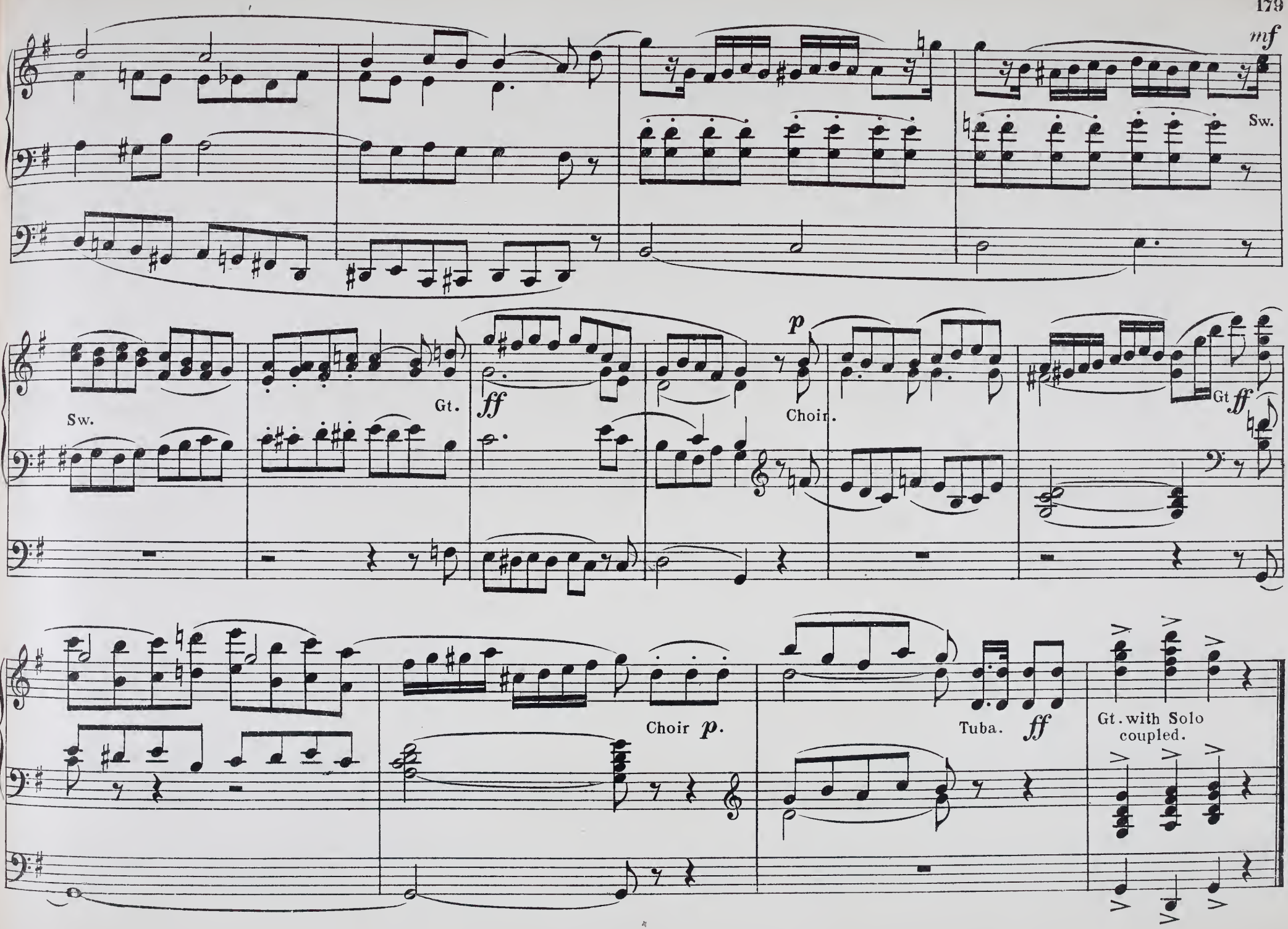

add to Gt. Organ.
add to Ped Organ.
Gt.
ff
ff
Piu mosso.
Gt. Full
without reeds.




Tempo primo.
p
Ch.
Sw.
Ch.
Gt.
f
f
Sw.
Tuba.
ad lib.
Full Gt
Grandioso.
ff
Tempo primo.
ff
Full Ped.


mf
Sw.
Sw.
Gt.
ff
p
Choir.
Gt
ff
Choir p.
Tuba.
ff
Gt. with Solo coupled.

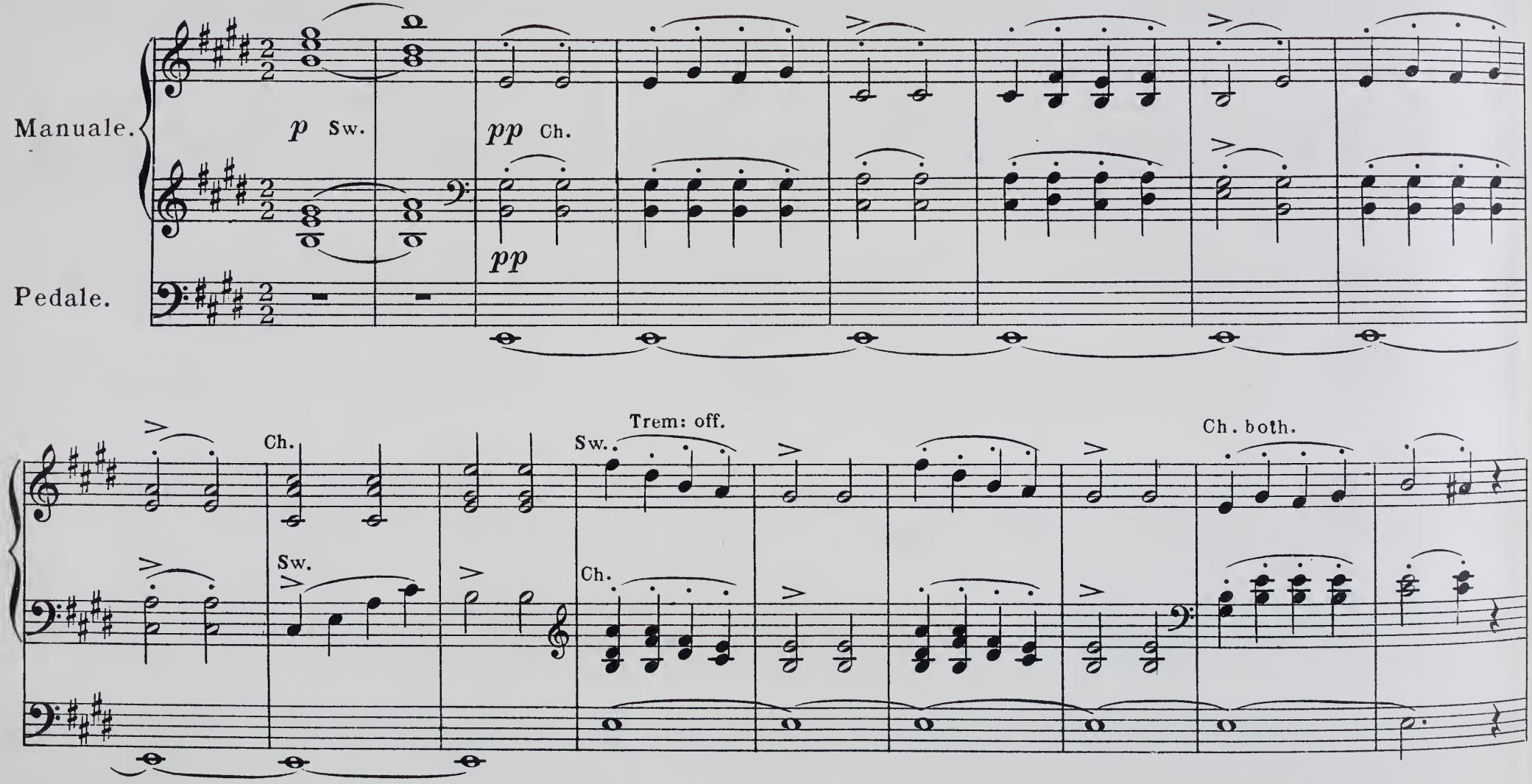
# COMMUNION FOR THE 17th SUNDAY AFTER TRINITY.

"We blindly ask; in very love refuse
What'er Thou know'st our weakness would abuse."

Prepare Organ.
Sw. Voix Celeste 8 ft. (with Tremulant)
Ch. Dulciana. (very soft 8 ft.)
Ped. Soft 16 ft. with Ch. coupled.

F. SCHUBERT.
(From Op. 137.)

**In moderate time.**

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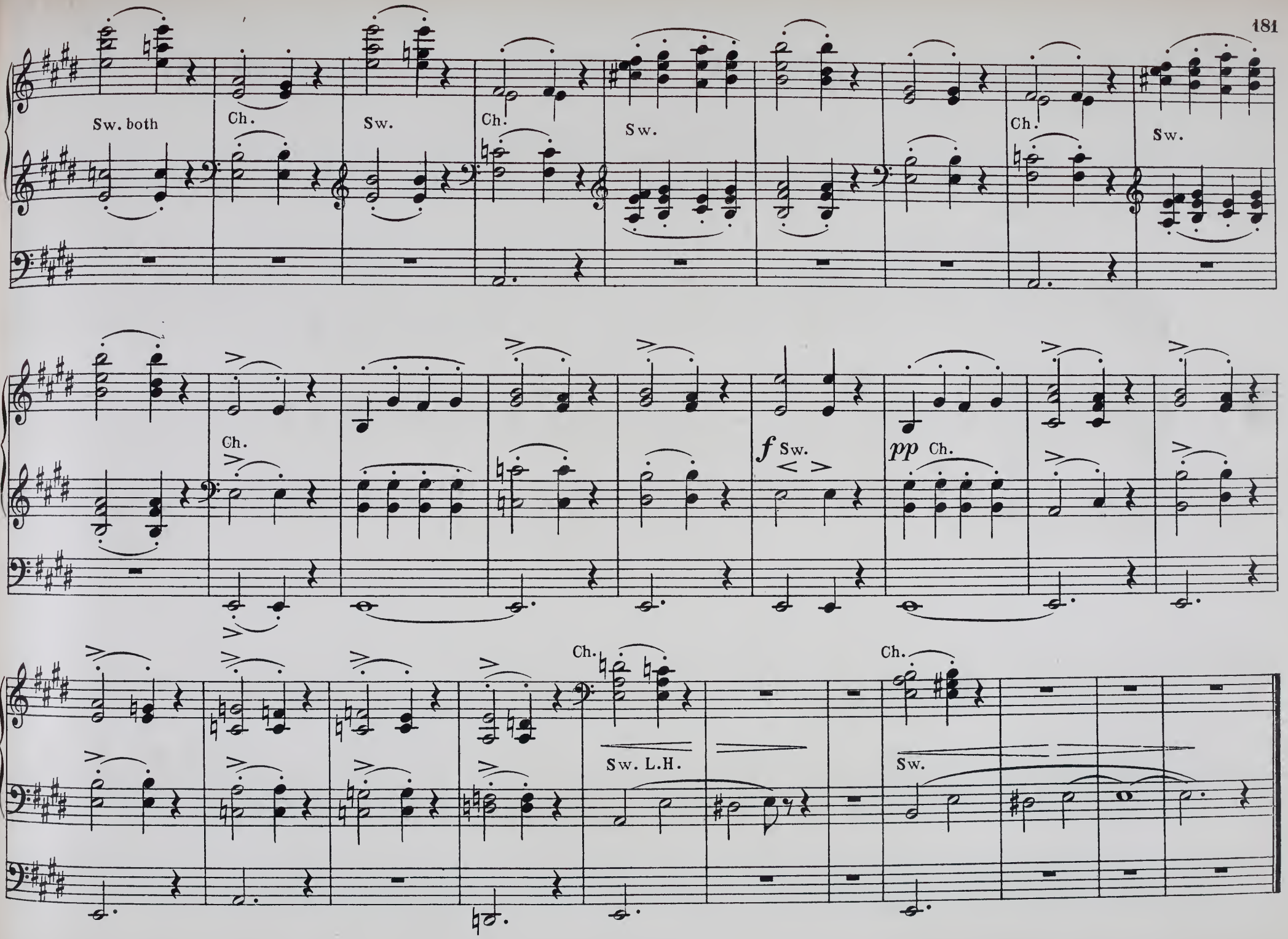
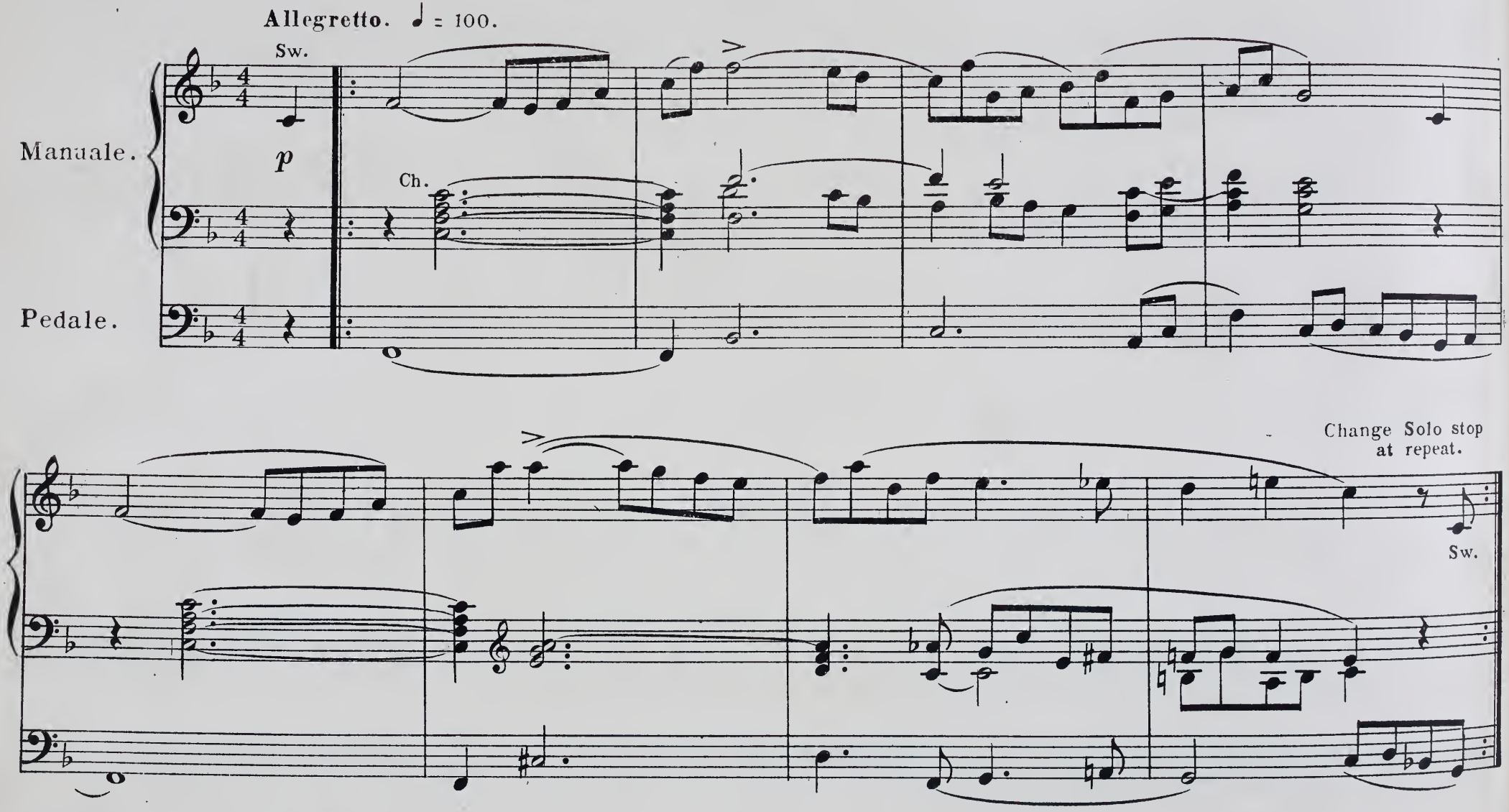

Sw. both
Ch.
Sw.
Ch.
Sw.
Ch.
Sw.
Ch.
f Sw.
pp Ch.
Ch.
Sw. L.H.
Ch.
Sw.

# COMMUNION FOR THE 18th SUNDAY AFTER TRINITY.

Prepare Organ.
Sw. Lieblich Gedtact & Oboe.
Ch. Soft 8 ft. accompaniment.
Ped. Soft 16 & 8 ft. (uncoupled.)

"That by Thy grace our hearts shall stay
For evermore Thine own."

R. SCHUMANN.
(From Op. 15.)

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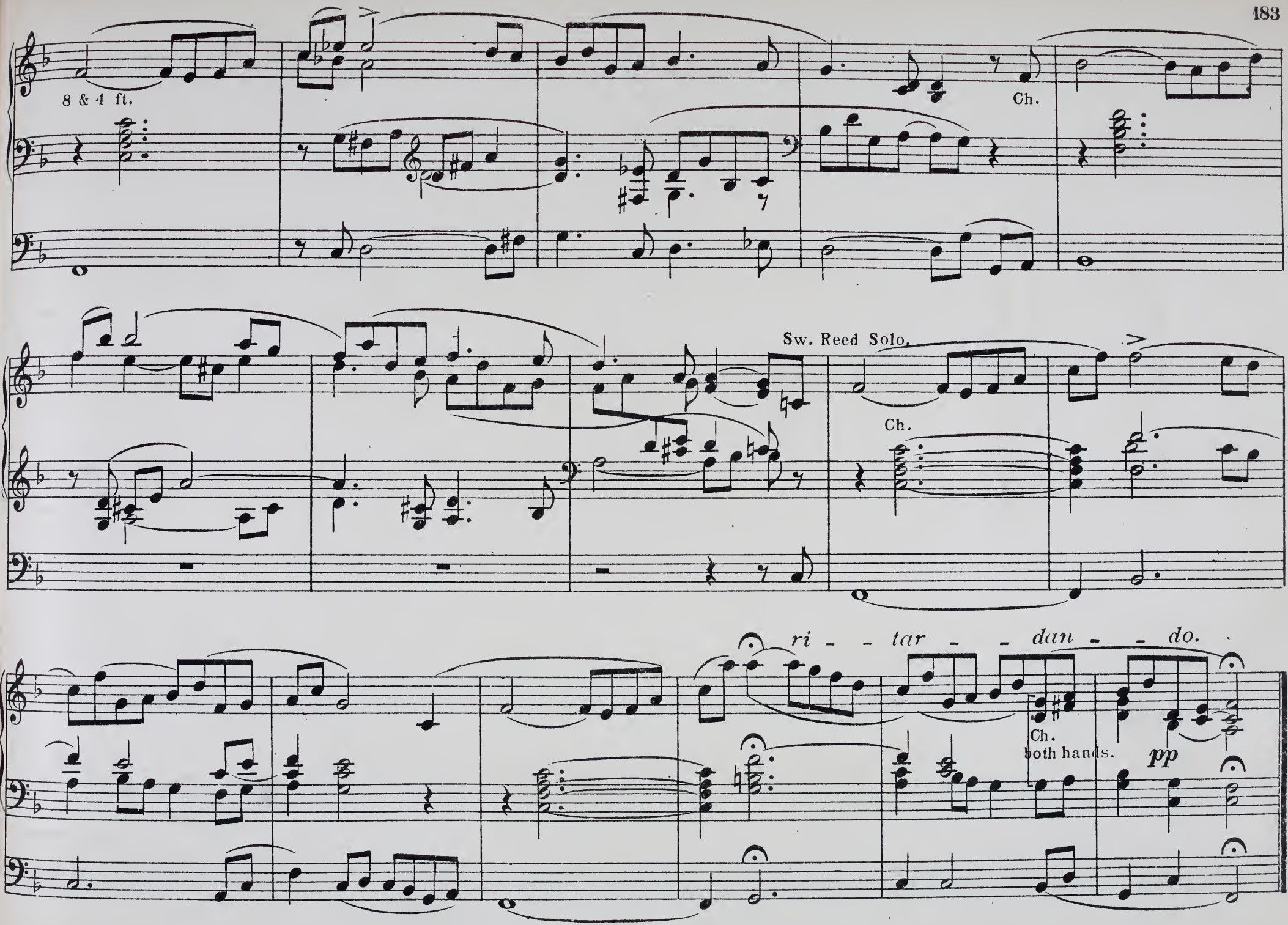
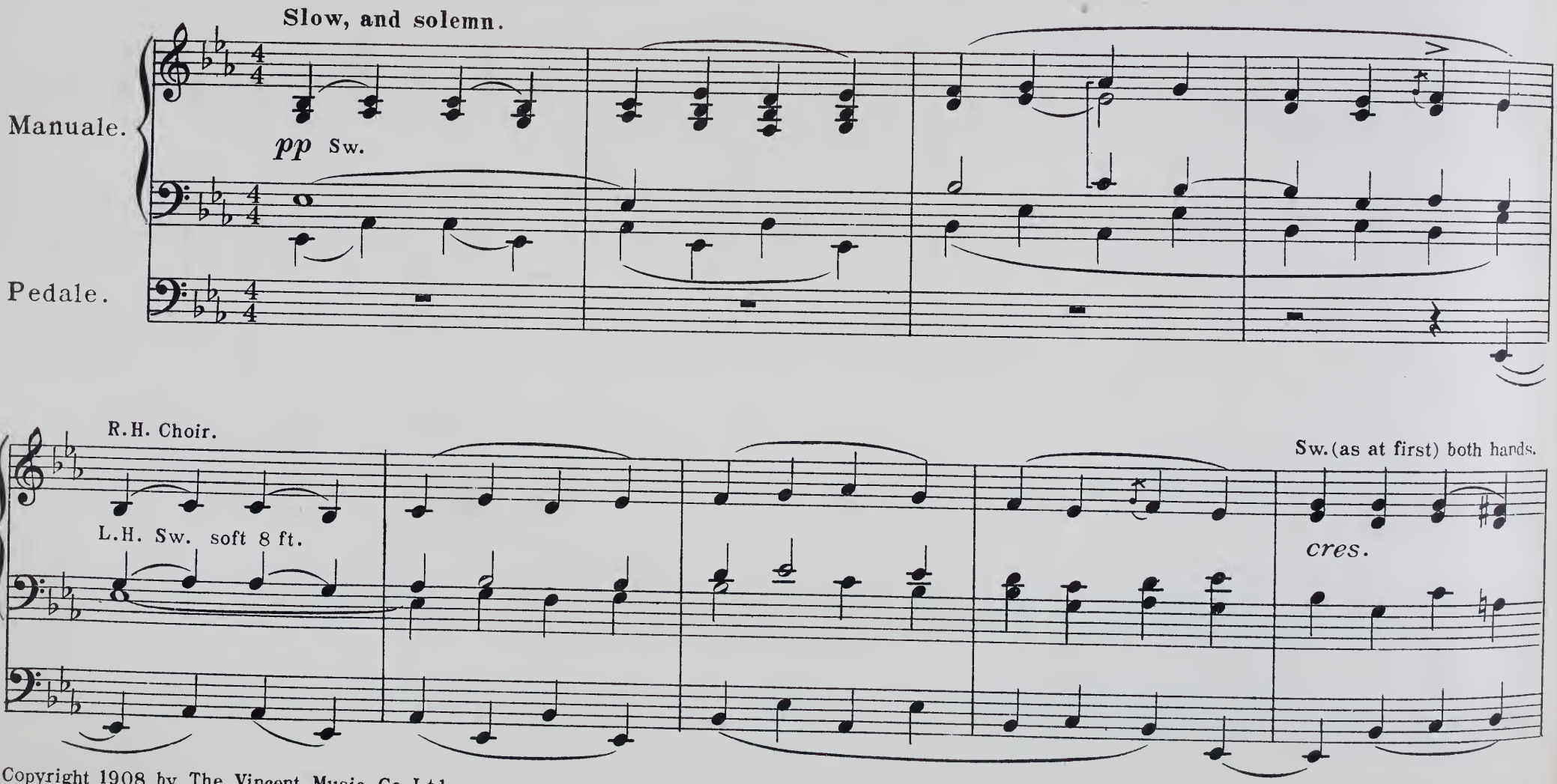

8 & 4 ft.
Ch.
Sw. Reed Solo.
Ch.
ri - - tar - - dan - - do.
Ch.
both hands.
pp

# COMMUNION FOR THE 19th SUNDAY AFTER TRINITY.

"Still loving man, still thanking God."

Prepare Organ.
Sw. Voix Celeste.
Ch. Orchestral Oboe.
Ped. Soft 16 ft. with Sw. coupled.

F. CHOPIN.
(From Op. 37.)

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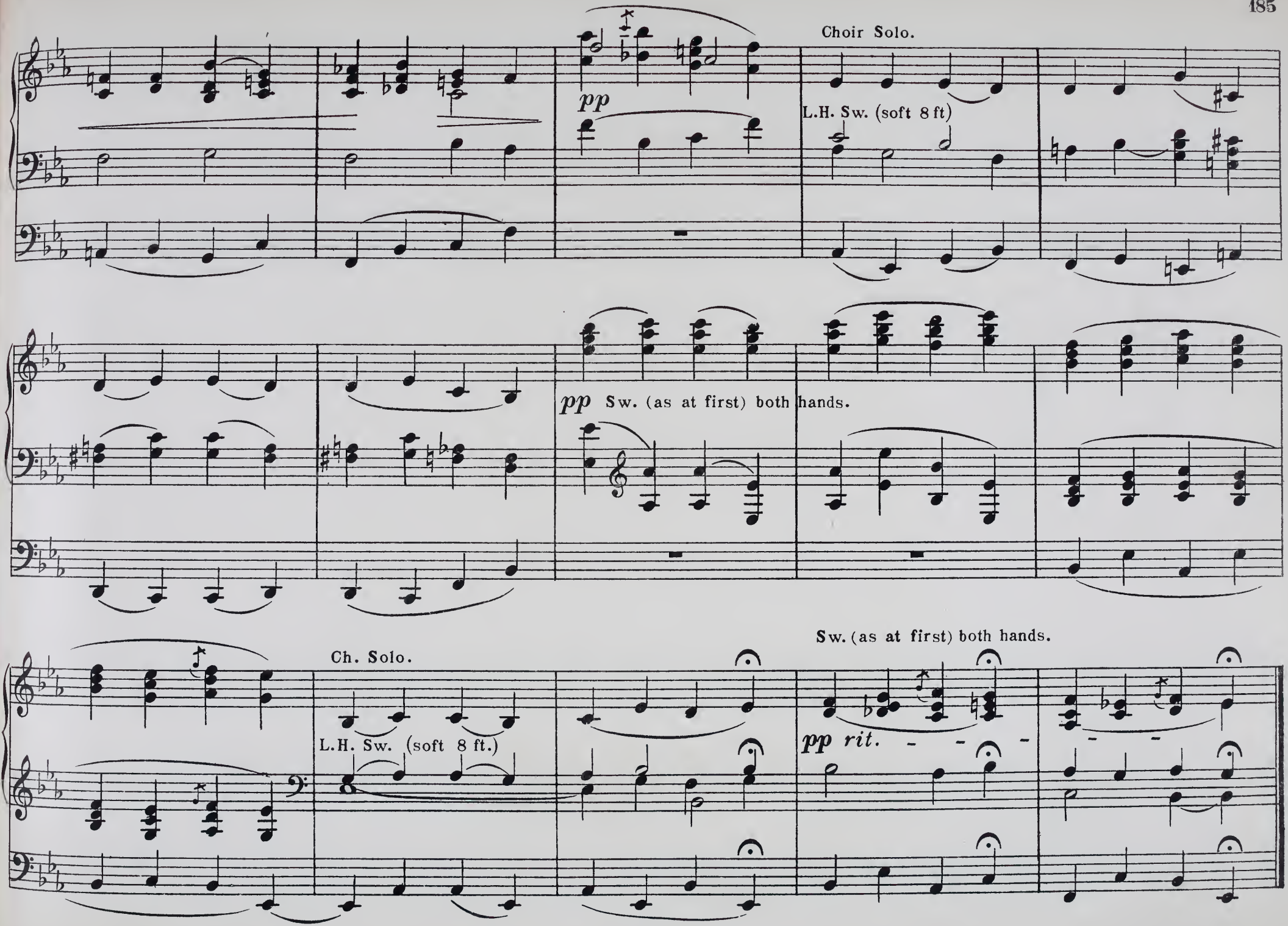

Choir Solo.
pp
L.H. Sw. (soft 8 ft)
pp Sw. (as at first) both hands.
Ch. Solo.
L.H. Sw. (soft 8 ft.)
Sw. (as at first) both hands.
pp rit.

# VOLUNTARY FOR THE 20th SUNDAY AFTER TRINITY.

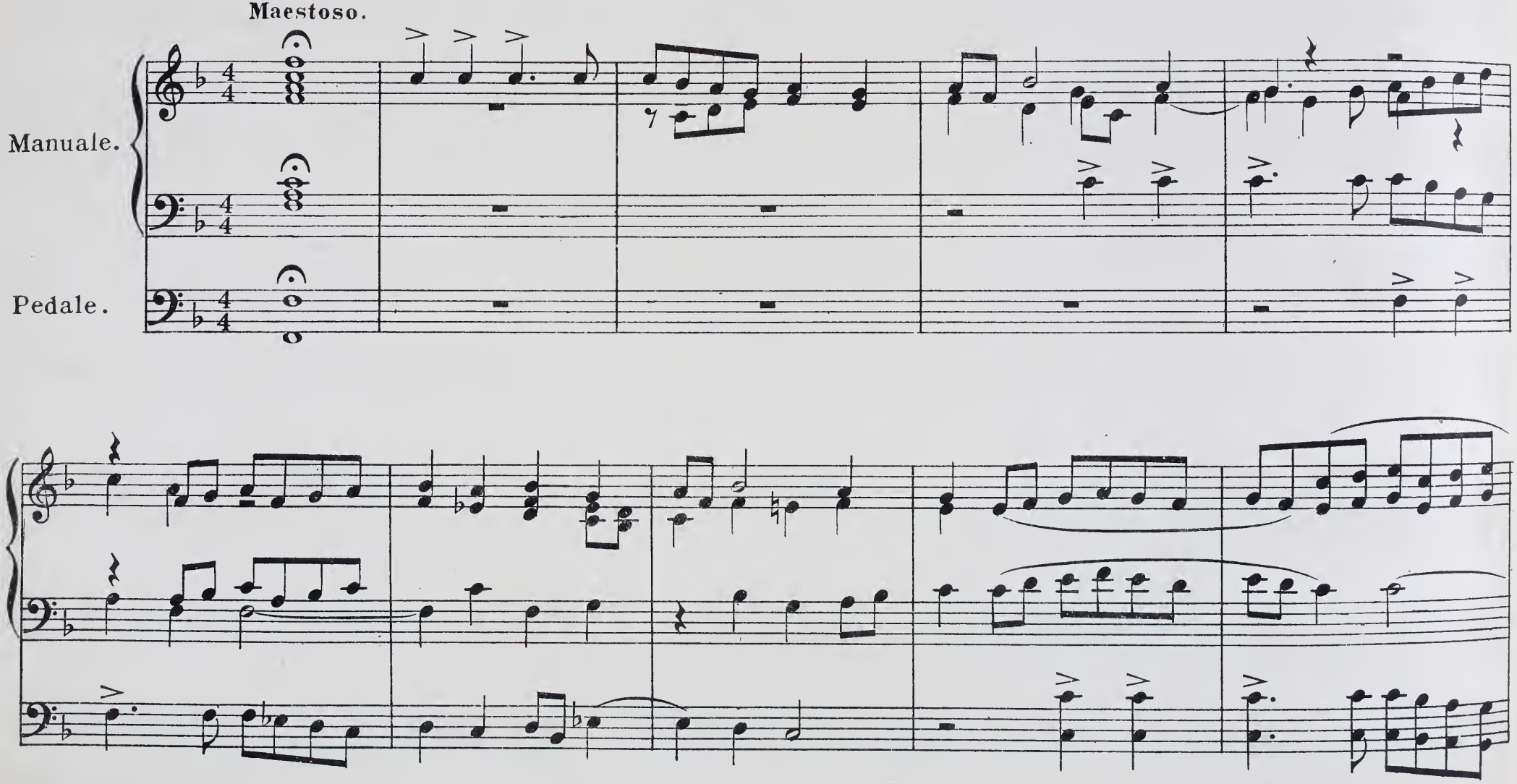
## Chorus for Five Voices.

Prepare Organ.
Gt. Full with Sw. coupled.
Sw. Full.
Ped. Full with Gt. coupled.

"Tell it out among the heathen that the Lord is King,
And that He shall judge the people righteously."

WILLIAM BOYCE.
Mus. D. Cantab.

**Maestoso.**

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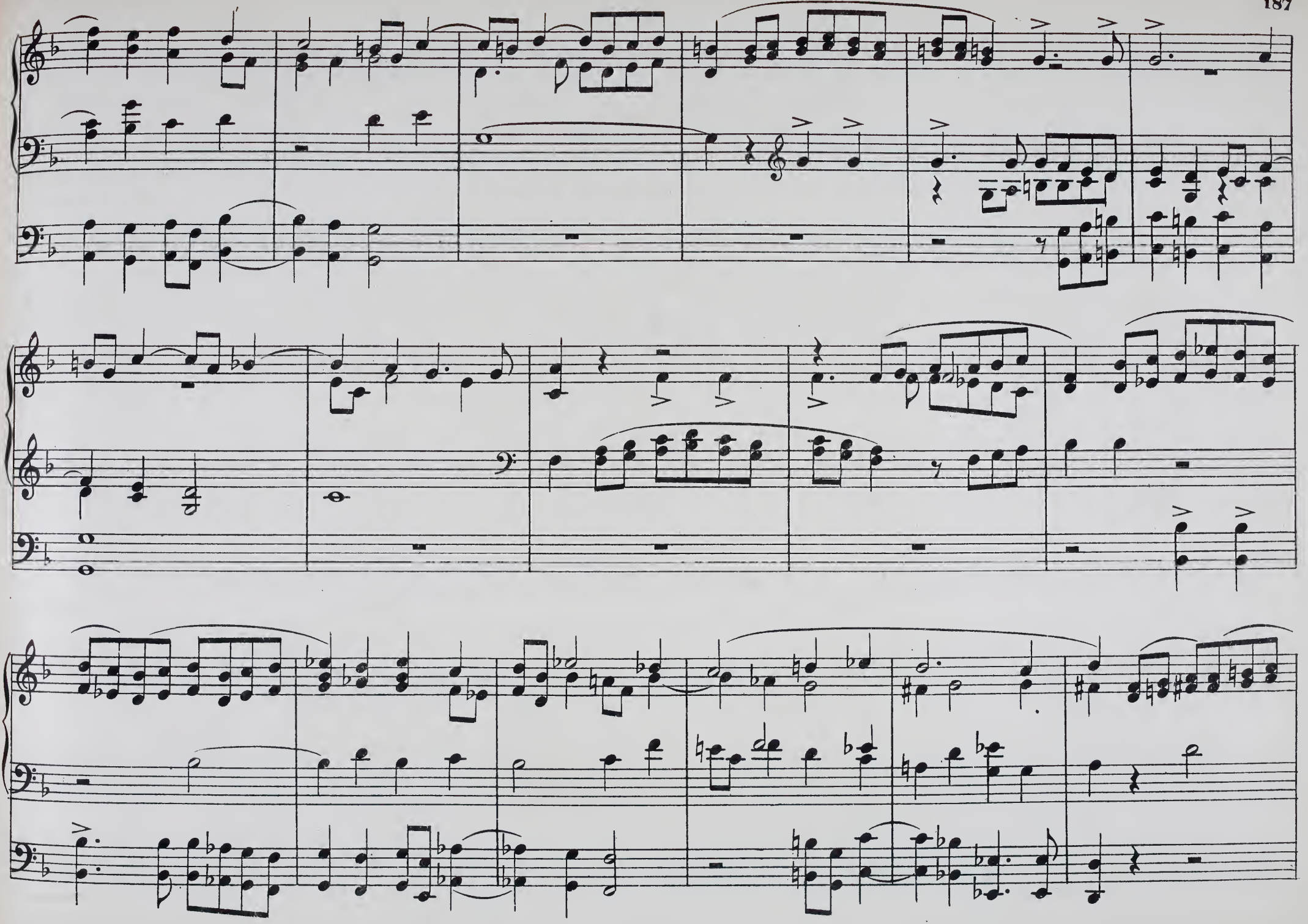
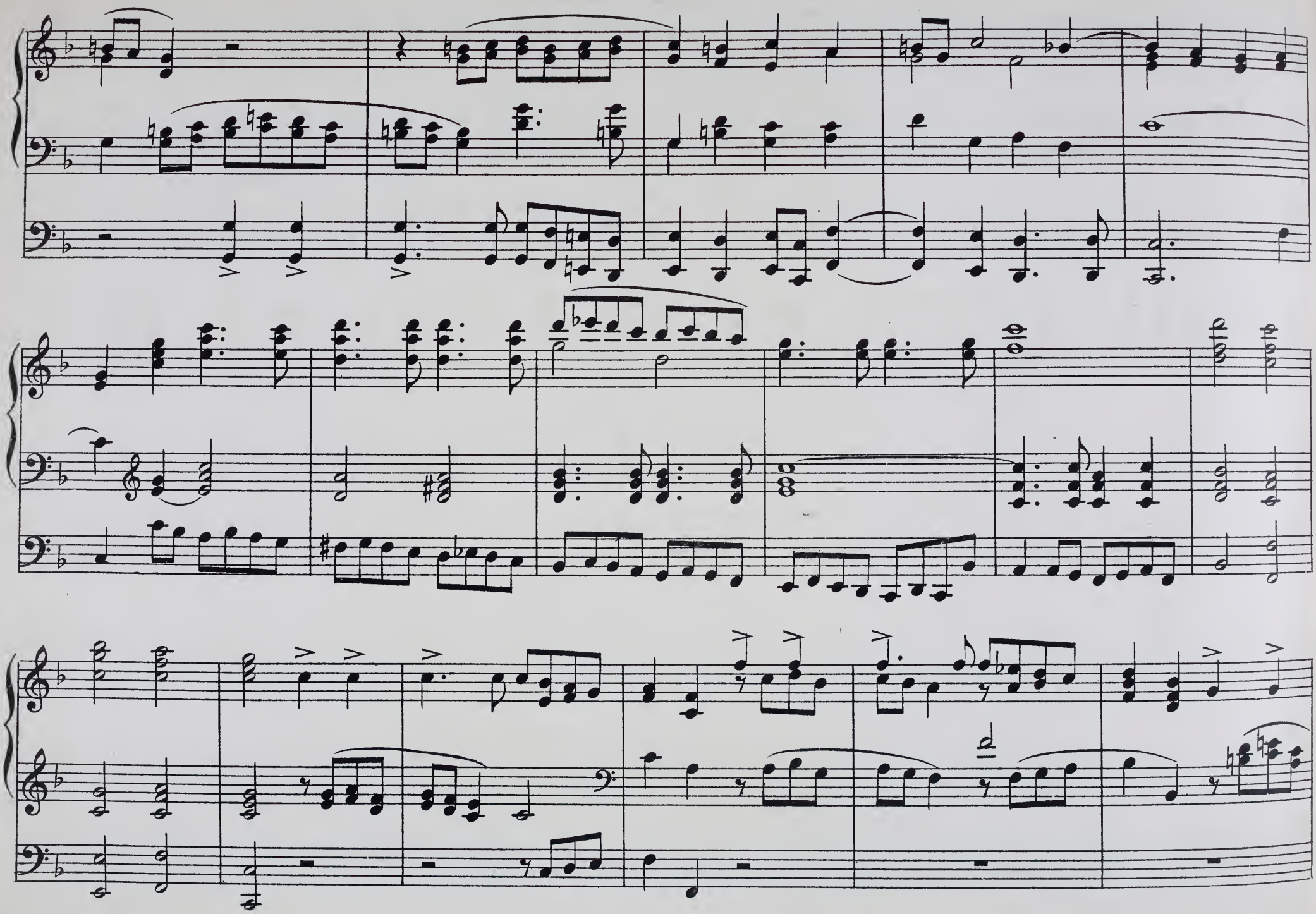
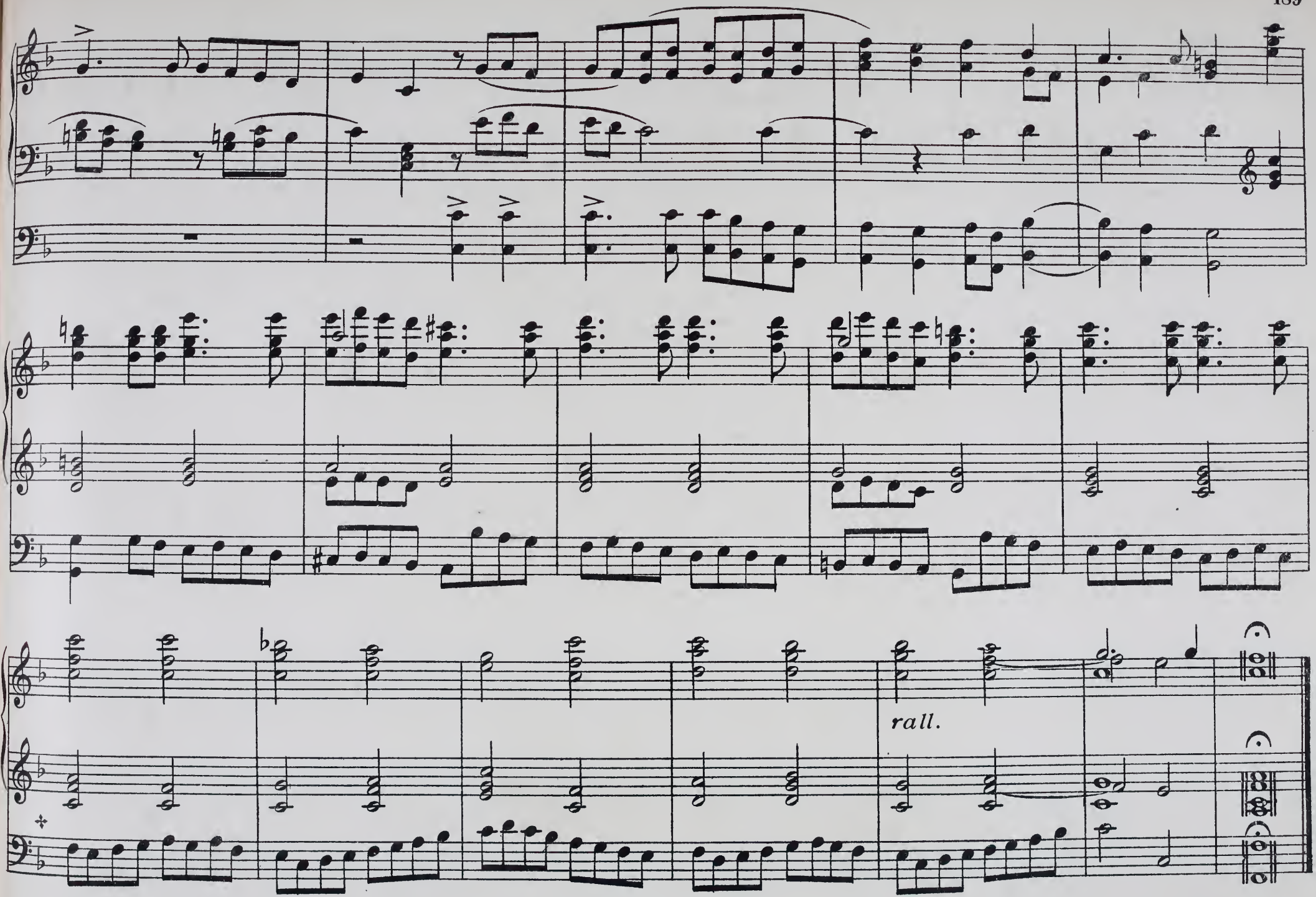






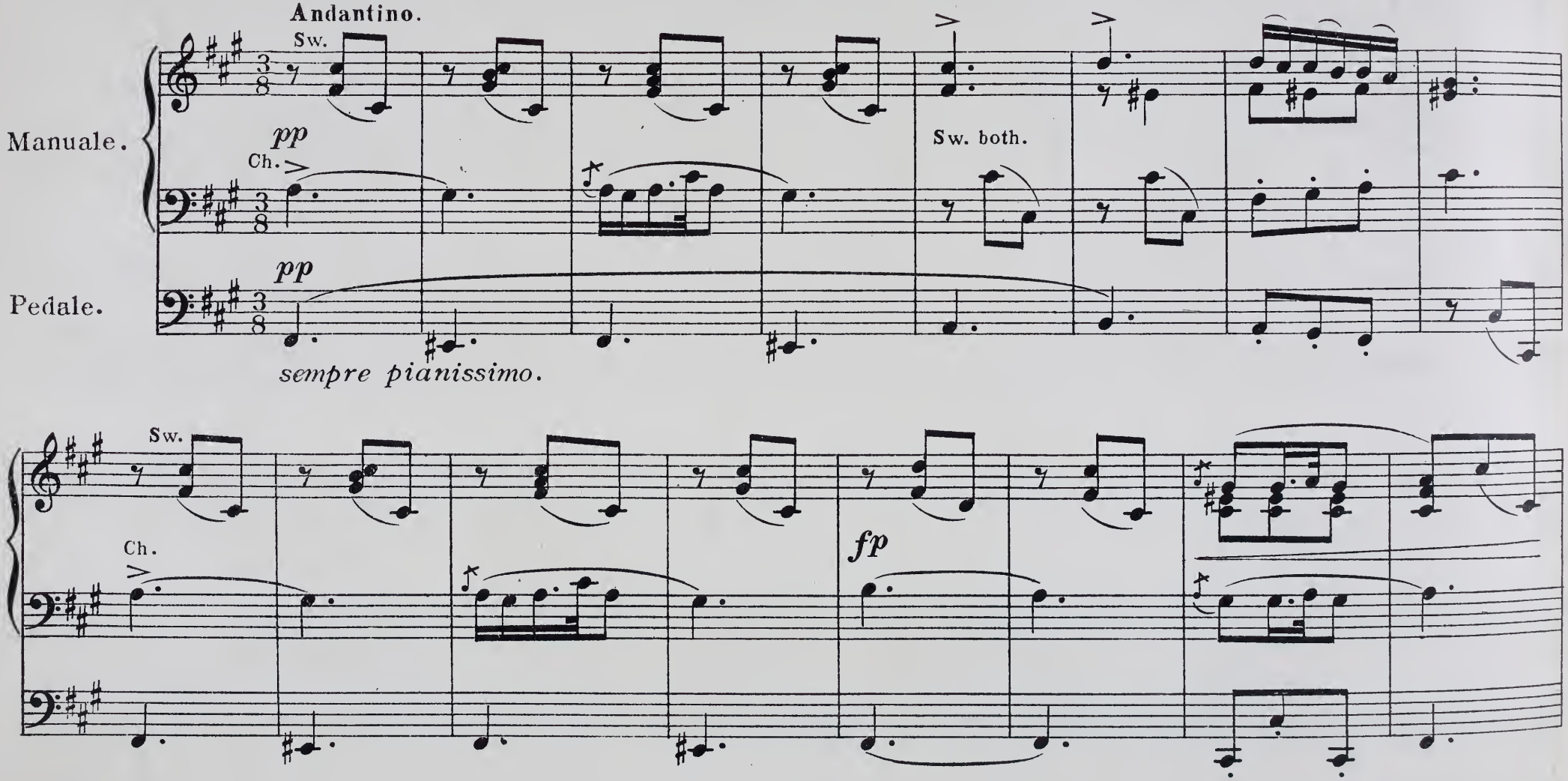

✢ The Counterpoint in the Bass from here to the end is by George Cooper, and is taken from an unpublished M.S. in the possession of the Arranger.

# COMMUNION FOR THE 21st SUNDAY AFTER TRINITY.

"If only he be faithful found,
When from the East th'eternal morning moves."

F. SCHUBERT.
(From posthumous Sonata in A.)

Prepare Organ.
Sw. Echo Dulciana 8 ft.
Ch. Dulciana 8 ft. with Sw. coupled.
Ped. Soft 16 ft. with Sw. coupled.

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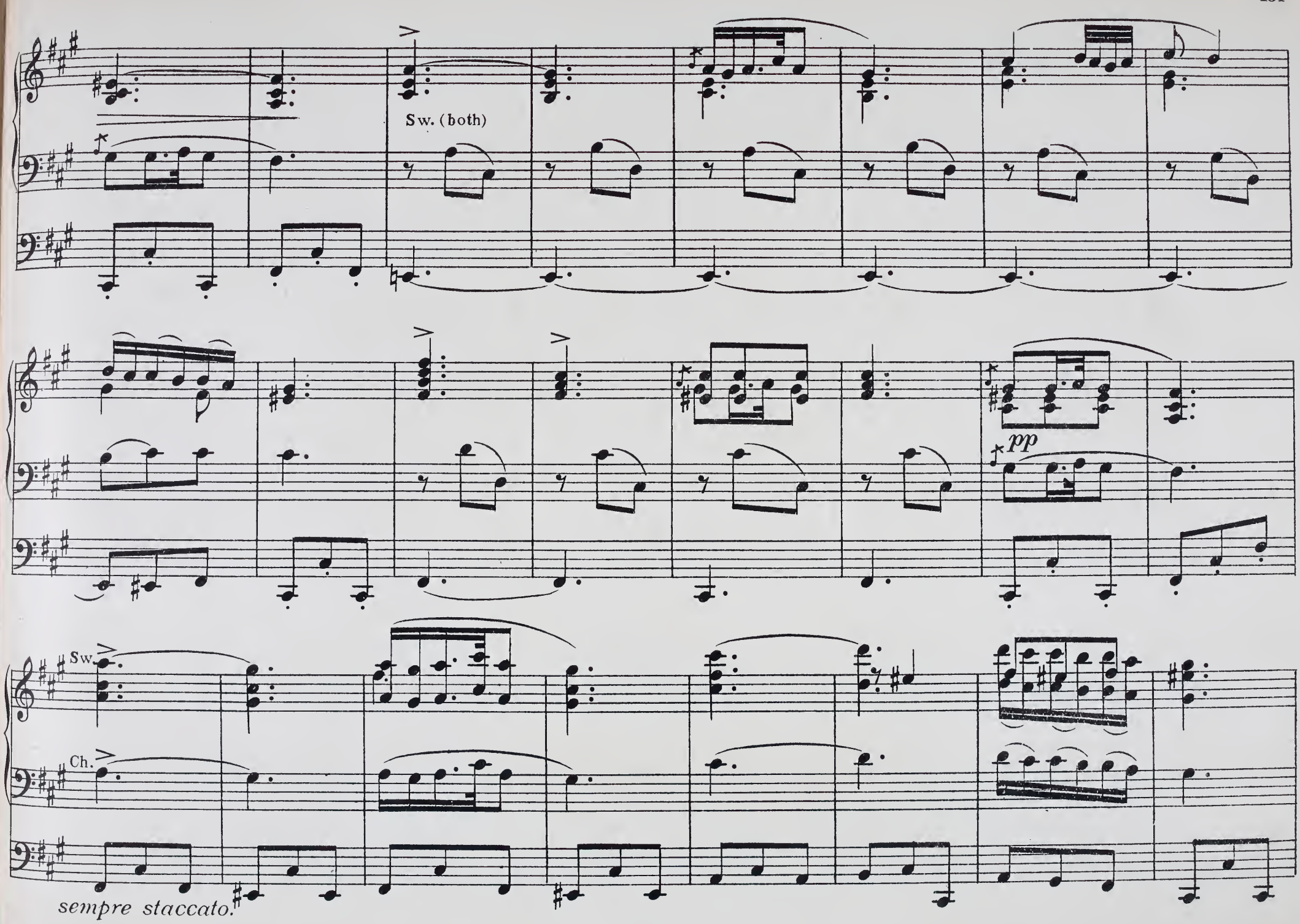
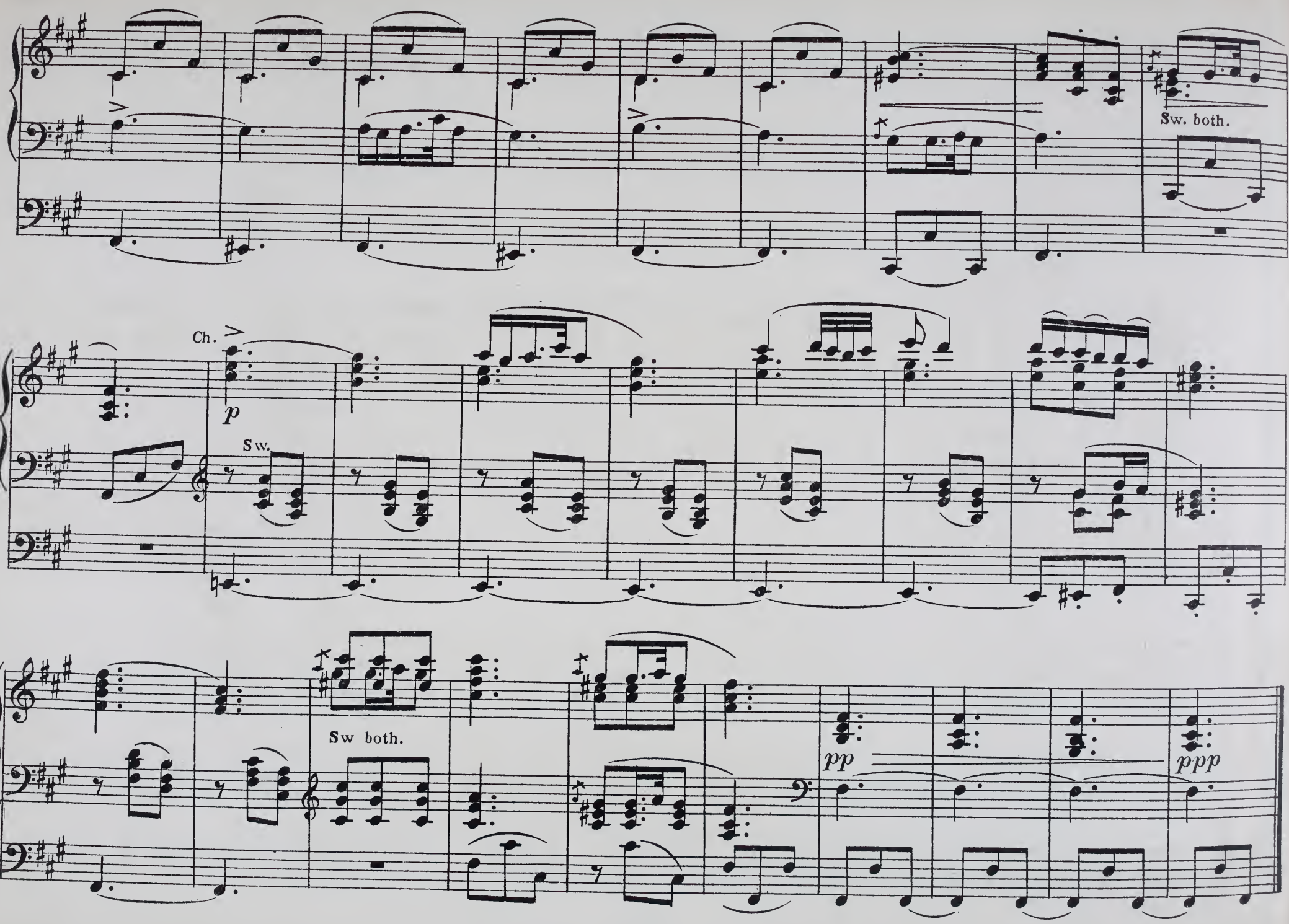

Sw. (both)
pp
Sw.
Ch.
sempre staccato.


Sw. both.
Ch.
p
Sw.
Sw both.
pp
ppp

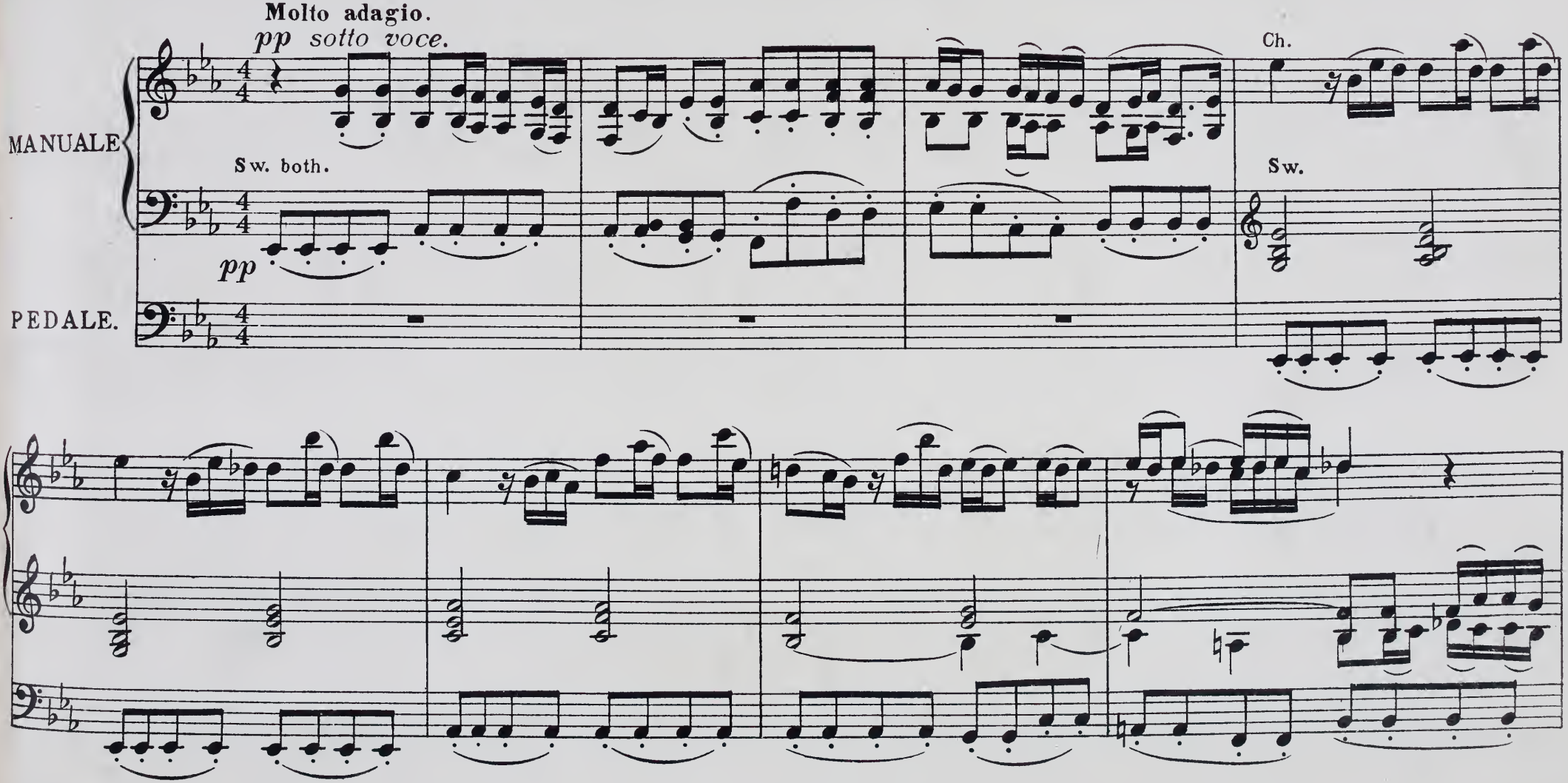
# COMMUNION FOR THE 22nd SUNDAY AFTER TRINITY.

## Sonatina.

"God's own time is the best."

J. S. BACH.

Prepare Organ.
Sw. Echo Dulciana 8 ft.
Ch. Dulciana 8 ft.
Ped. Soft 16 ft. with Sw. coupled.

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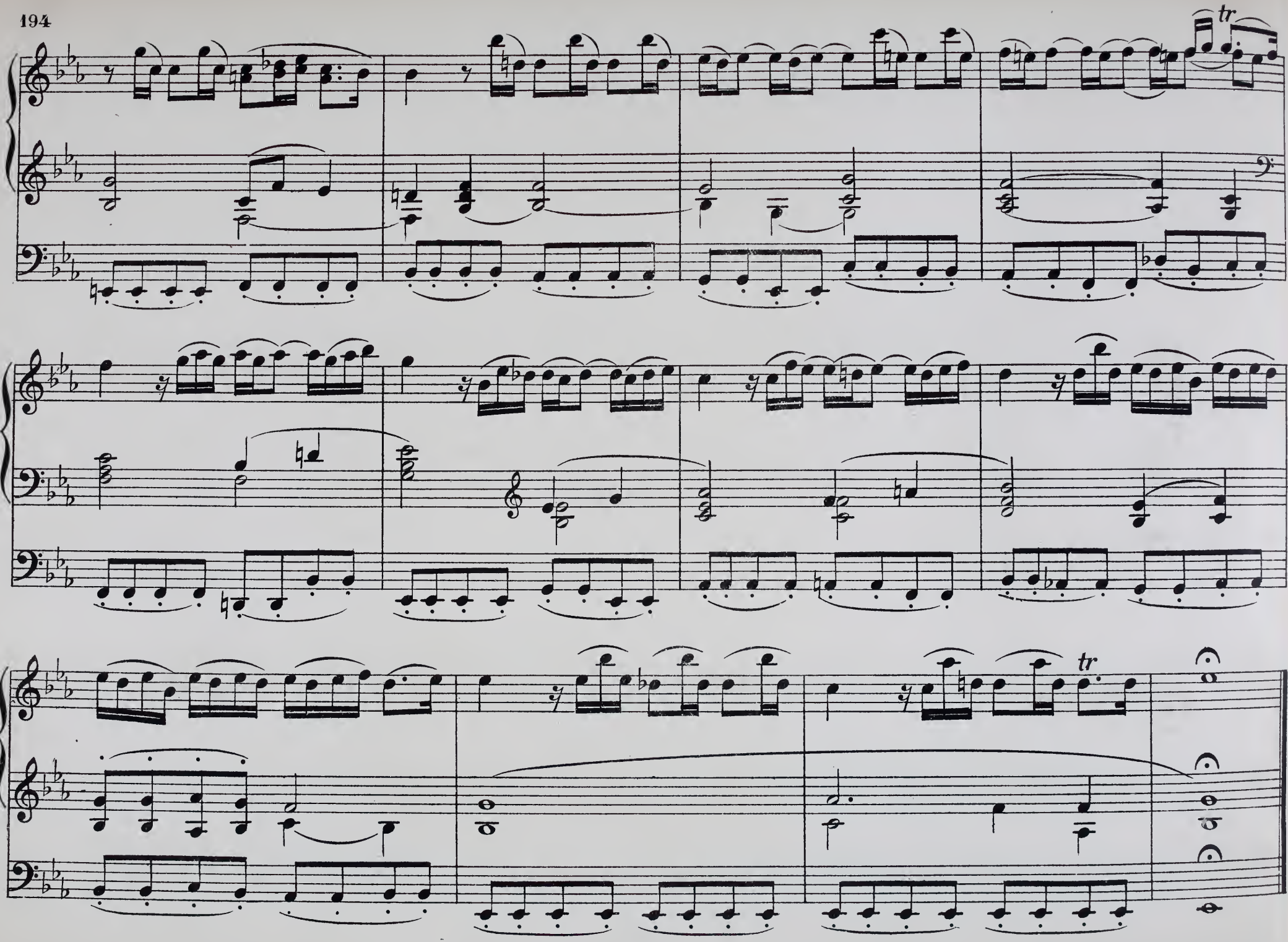

tr
tr

# VOLUNTARY FOR THE 23rd SUNDAY AFTER TRINITY.

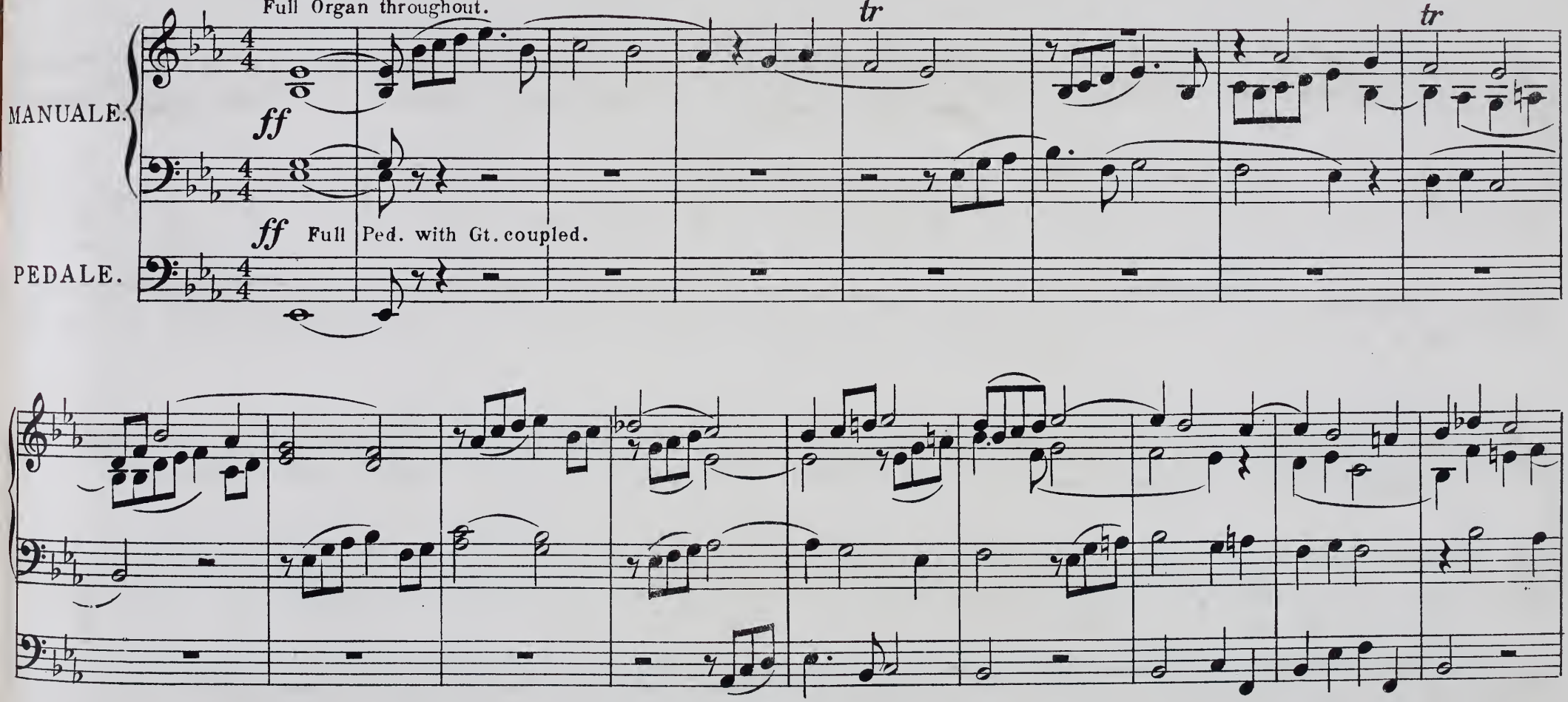
## Full Chorus.

"For Thou art great, and doest wondrous things:
Thou art God alone."

MAURICE GREENE.
Mus D. Cantab.

**Vivace.**

Full Organ throughout.

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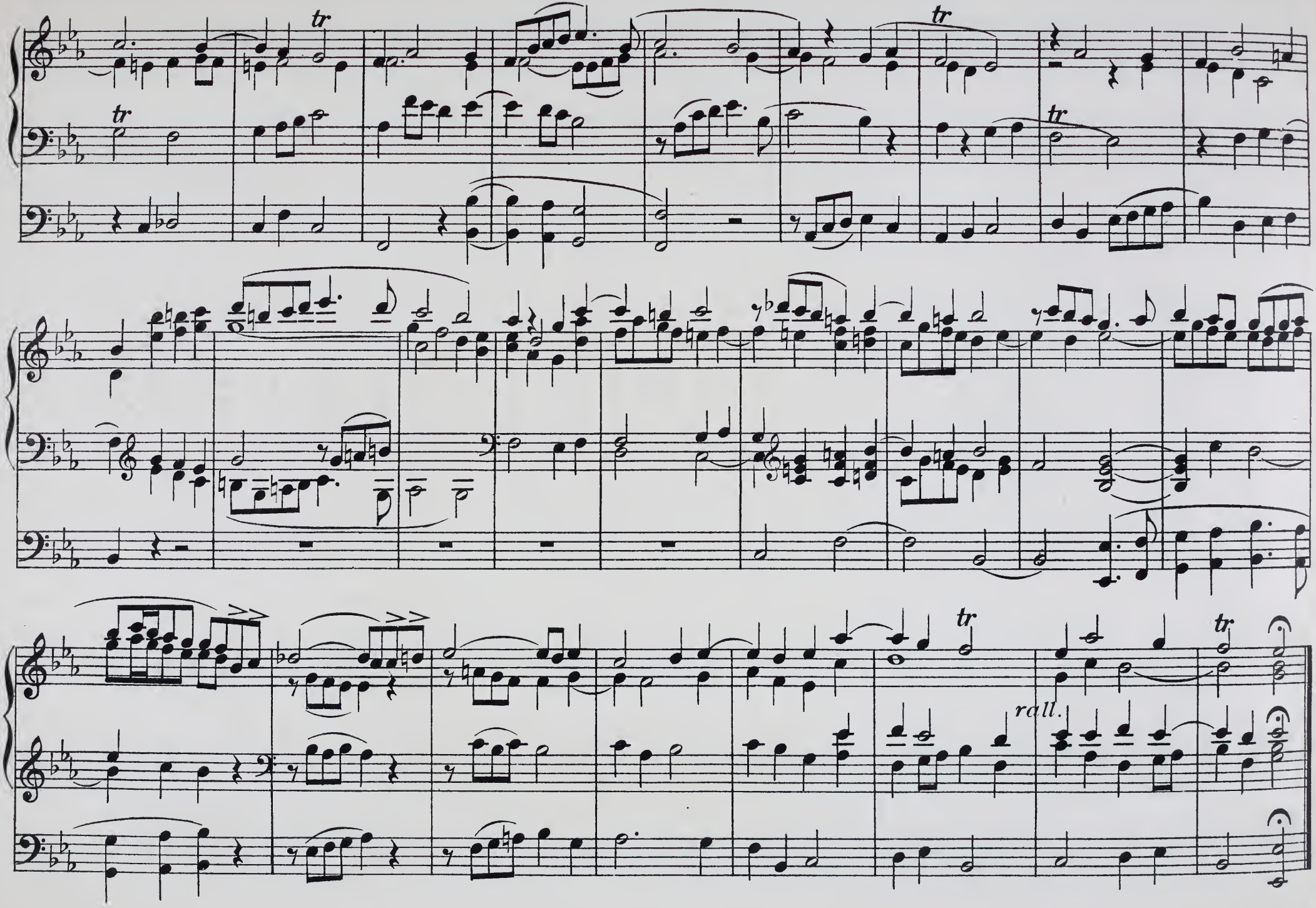
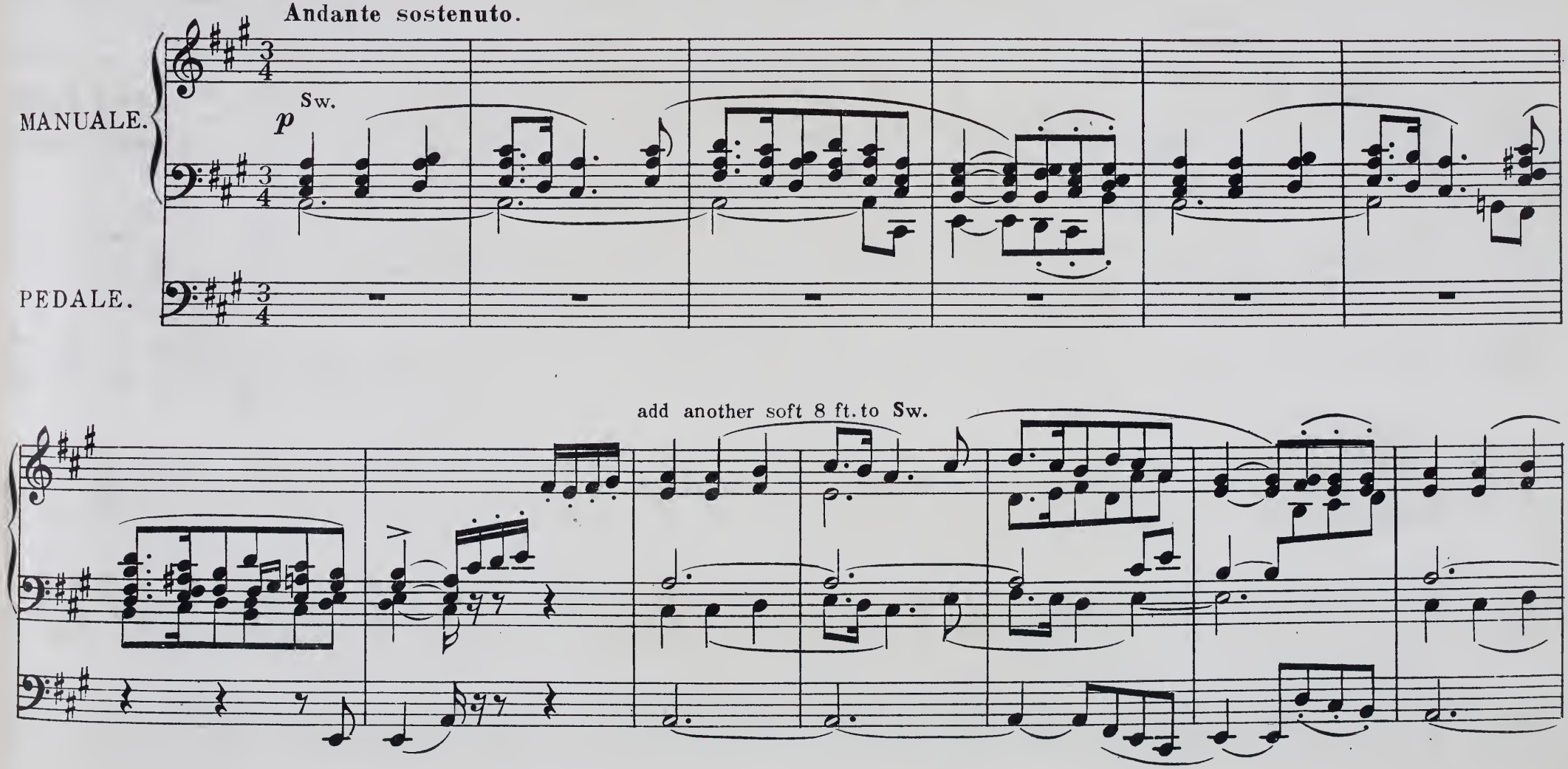

tr
tr
tr
tr
tr
rall.

# COMMUNION FOR THE 24th SUNDAY AFTER TRINITY.

Prepare Organ.
Sw. Echo Dulciana 8 ft.
Ch. Dulciana 8 ft. with Sw. coupled.
Ped. Soft 16 ft. with Sw. coupled.

"O bliss of childlike innocence."

F. SCHUBERT.
(From the Posthumous Sonata in B♭)

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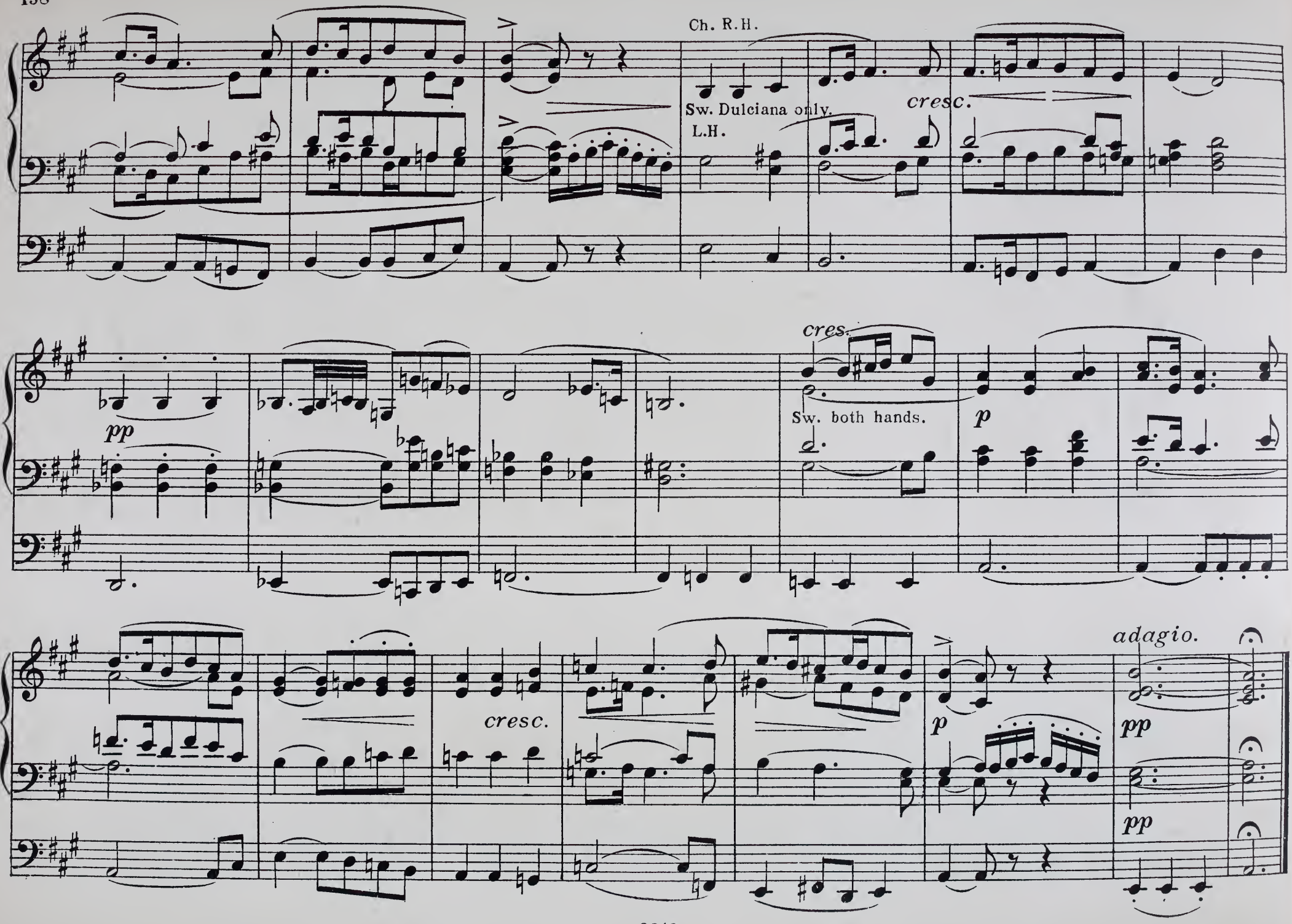

Ch. R.H.
Sw. Dulciana only.
L.H.
cresc.
pp
cres.
Sw. both hands.
p
cresc.
p
adagio.
pp
pp

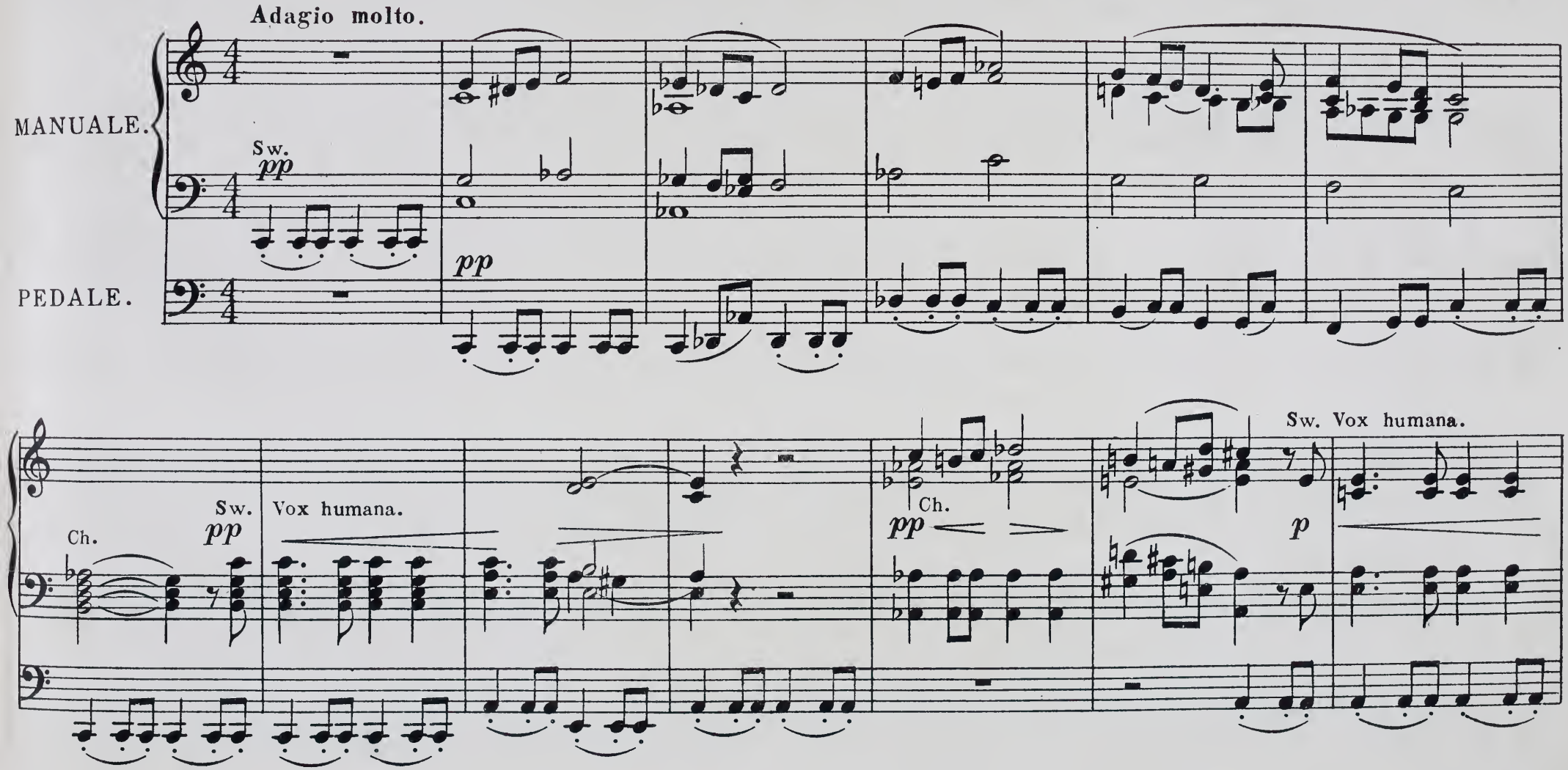
# VOLUNTARY FOR THE 25th SUNDAY AFTER TRINITY.

## Chorus from Song of the Spirits.

Prepare Organ.
Gt. 8 & 4 ft. Diaps & Prin.
Sw. Soft 8 ft. & Oboe.
Ch. 8 & 4 ft. Flutes.
Ped. Soft 16 & 8 ft. uncoupled.

"The soul of man is as the waters
From Heaven it cometh, to Heaven aspireth
Again declining, to earth it falleth
Changing ever."

F. SCHUBERT.
Op. 167.

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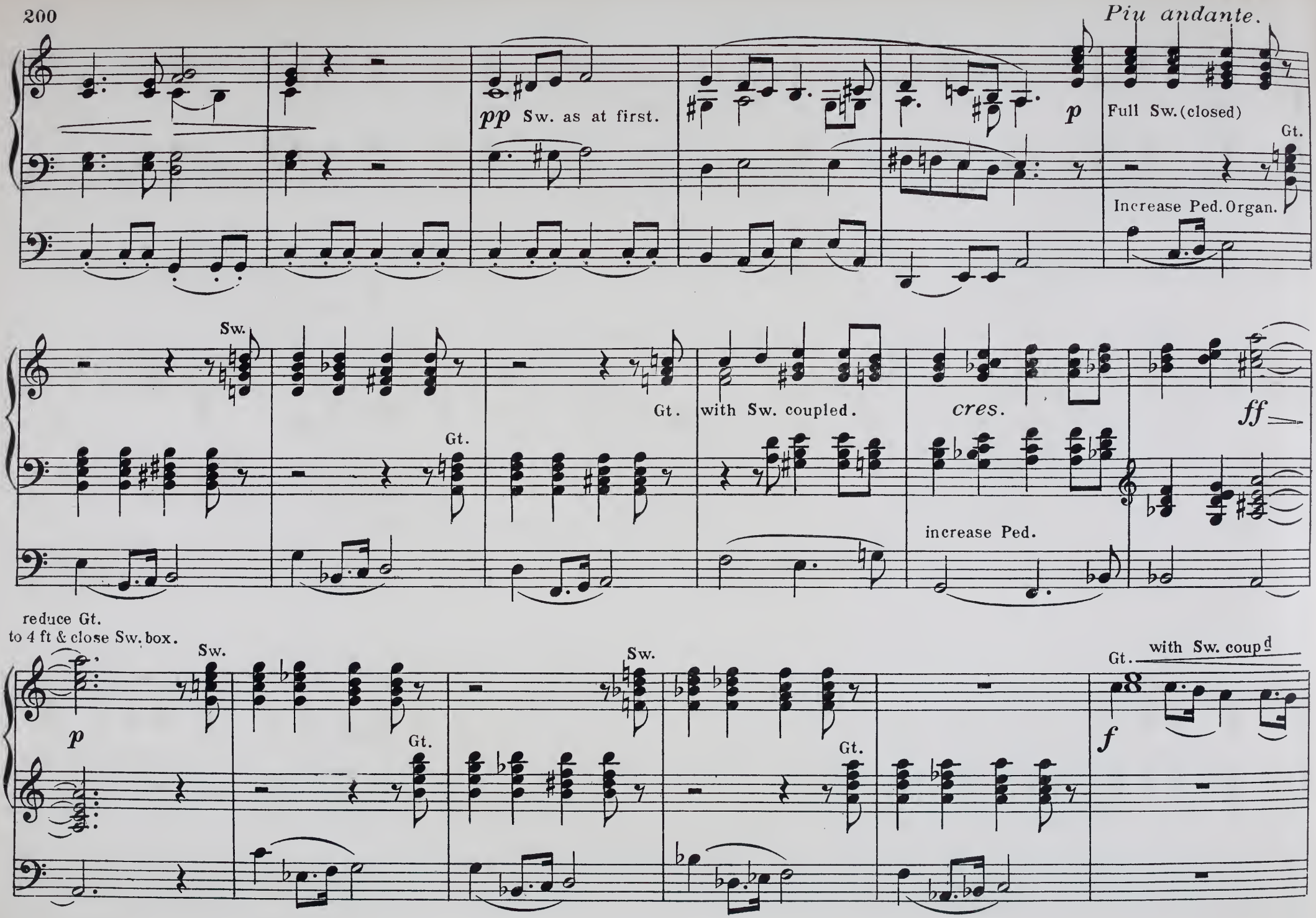
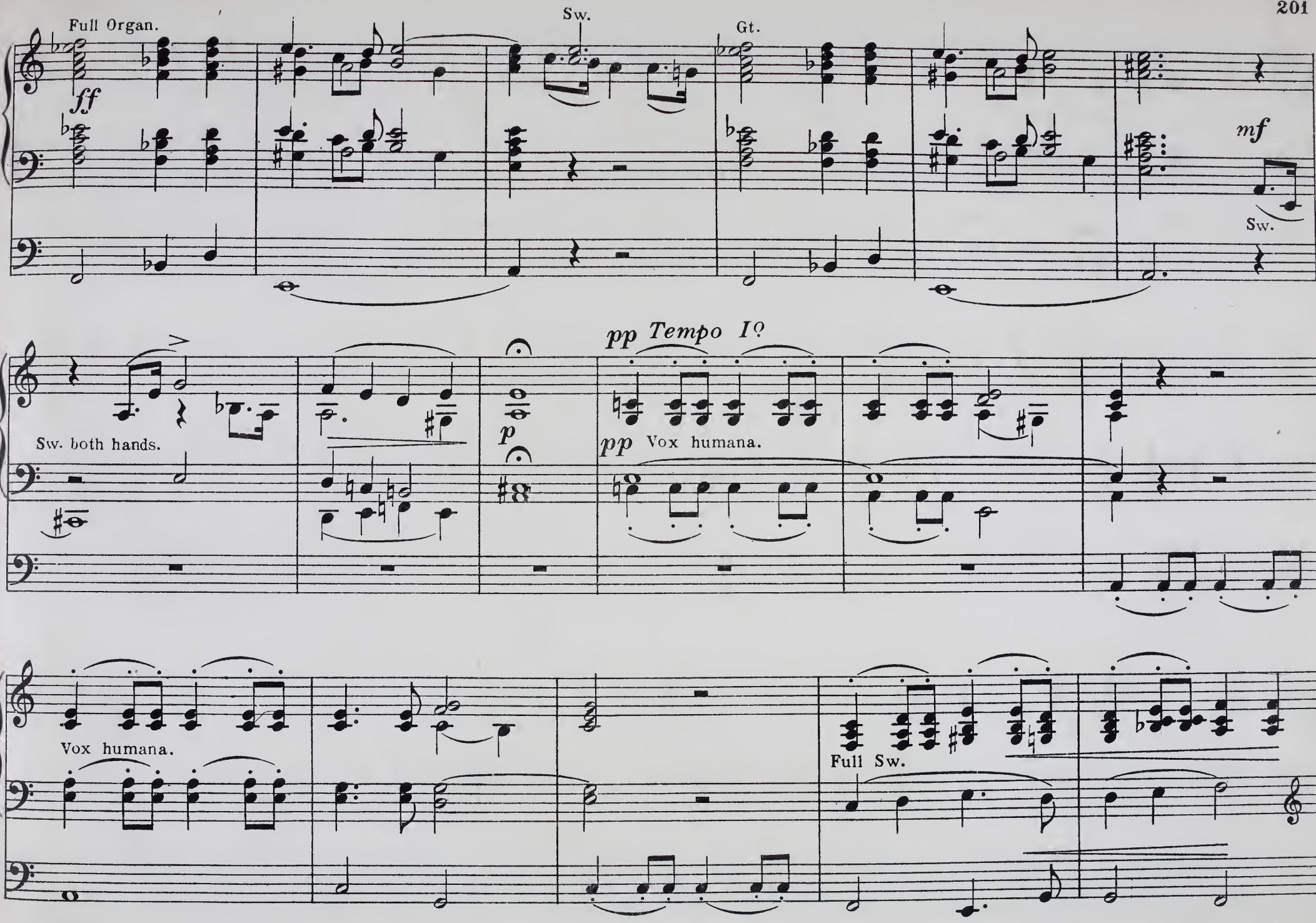
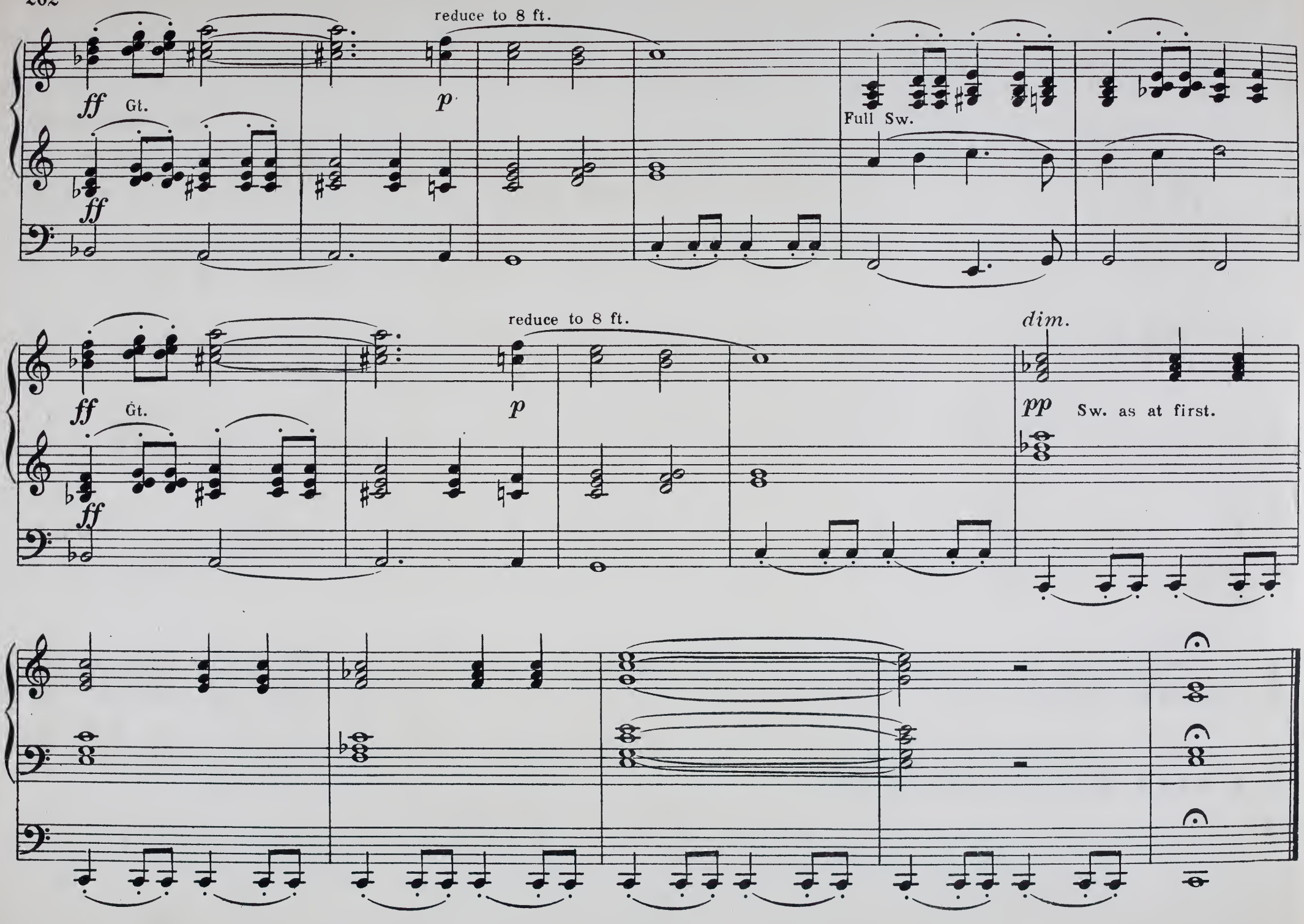

Piu andante.
pp Sw. as at first.
p
Full Sw. (closed)
Gt.
Increase Ped. Organ.
Sw.
Gt.
Gt.
with Sw. coupled.
cres.
ff
increase Ped.
reduce Gt.
to 4 ft & close Sw. box.
Sw.
Sw.
Gt.
with Sw. coupd
p
Gt.
Gt.
f


Full Organ.
Sw.
Gt.
ff
mf
Sw.
pp Tempo I?
Sw. both hands.
p
pp Vox humana.
Vox humana.
Full Sw.

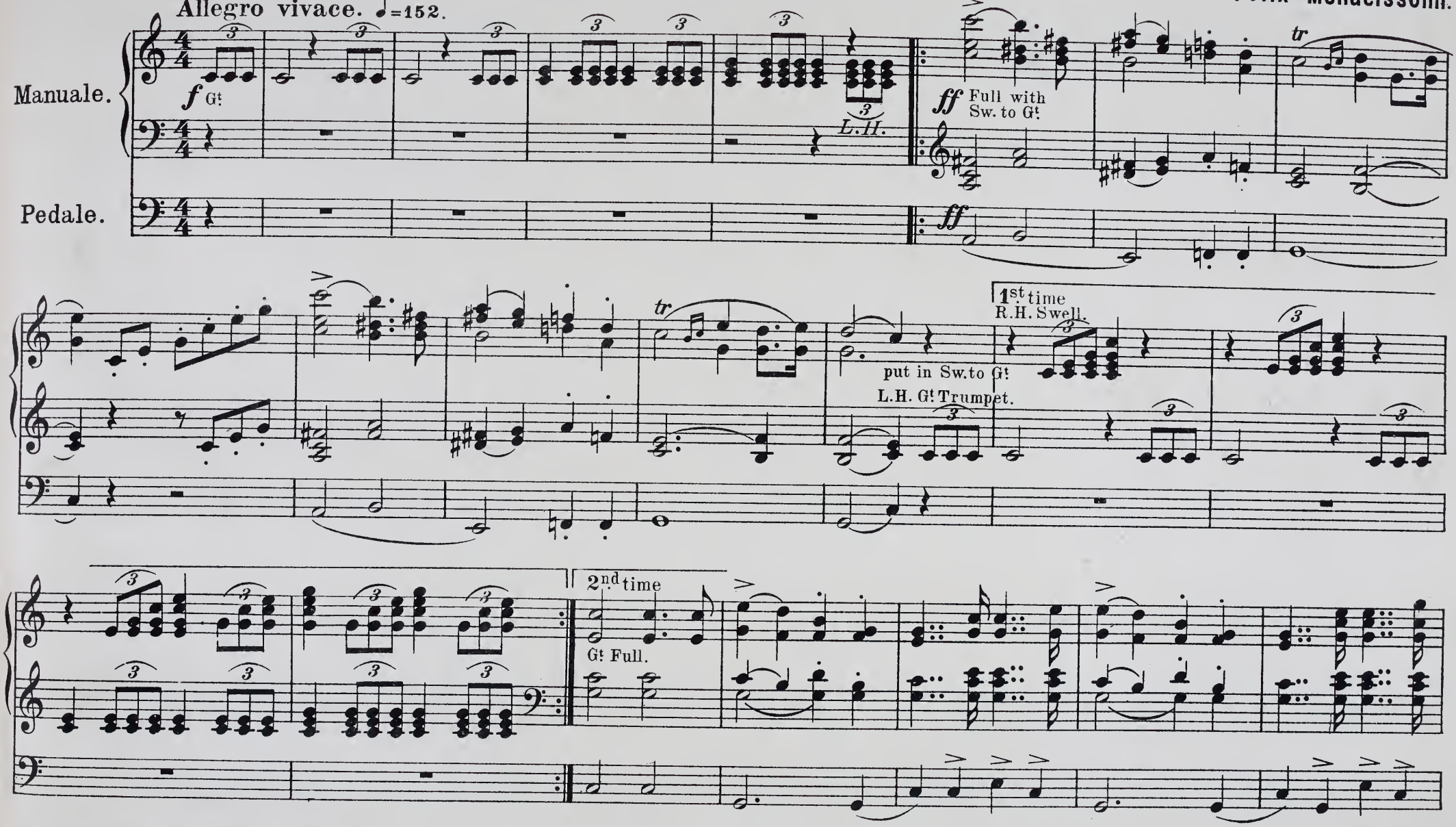

reduce to 8 ft.
ff
Gt.
p
Full Sw.
ff
reduce to 8 ft.
dim.
ff
Gt.
p
pp
Sw. as at first.
ff

Prepare Organ:
Great Diaps. 8ft & Trumpet 8ft
Swell Full (not coupled to Great.)
Choir Clarinet.
Pedal Full, with Gt coupled.

# Wedding March.

(From "A Midsummer Night's Dream.")

Felix Mendelssohn.

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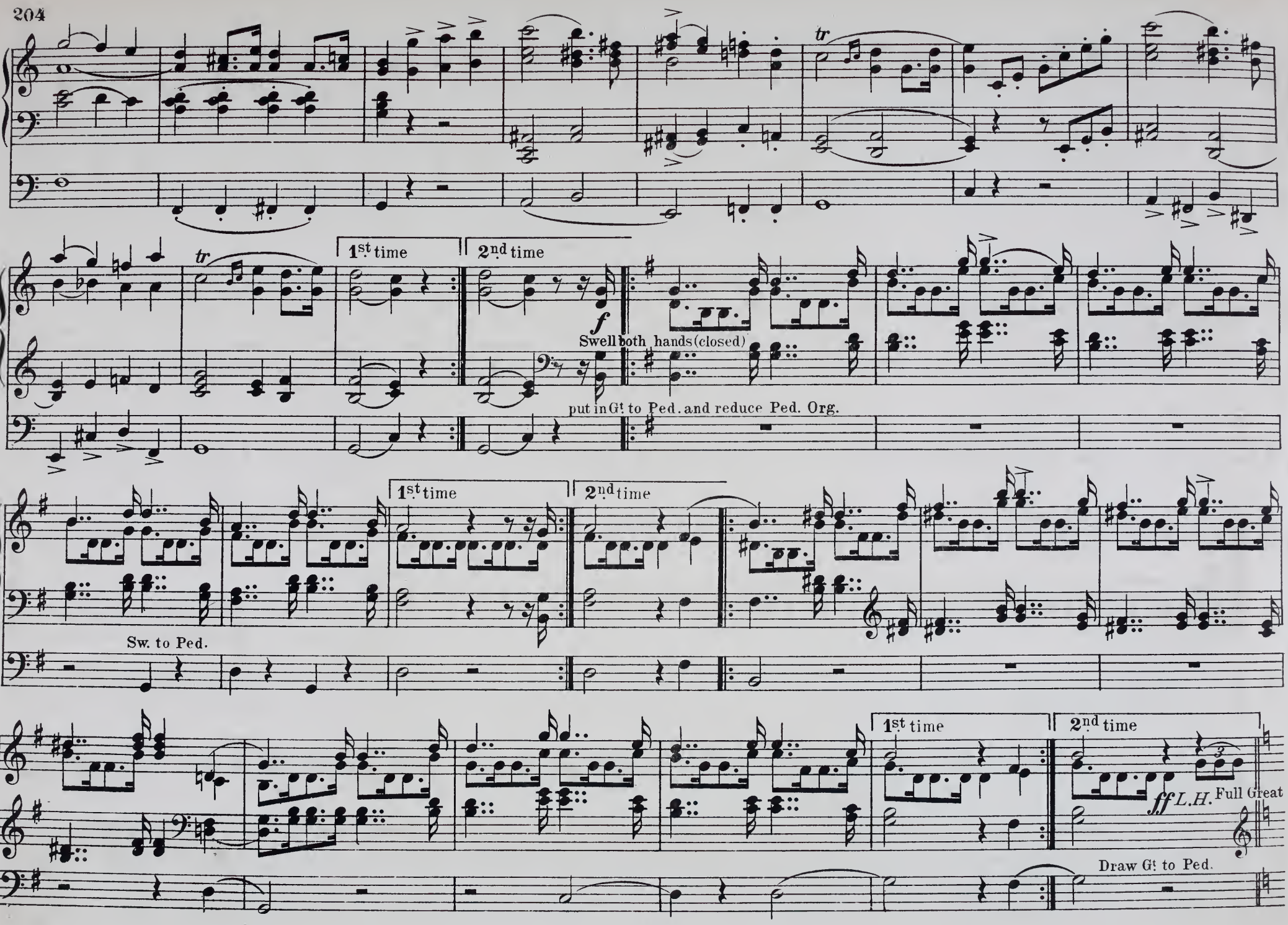
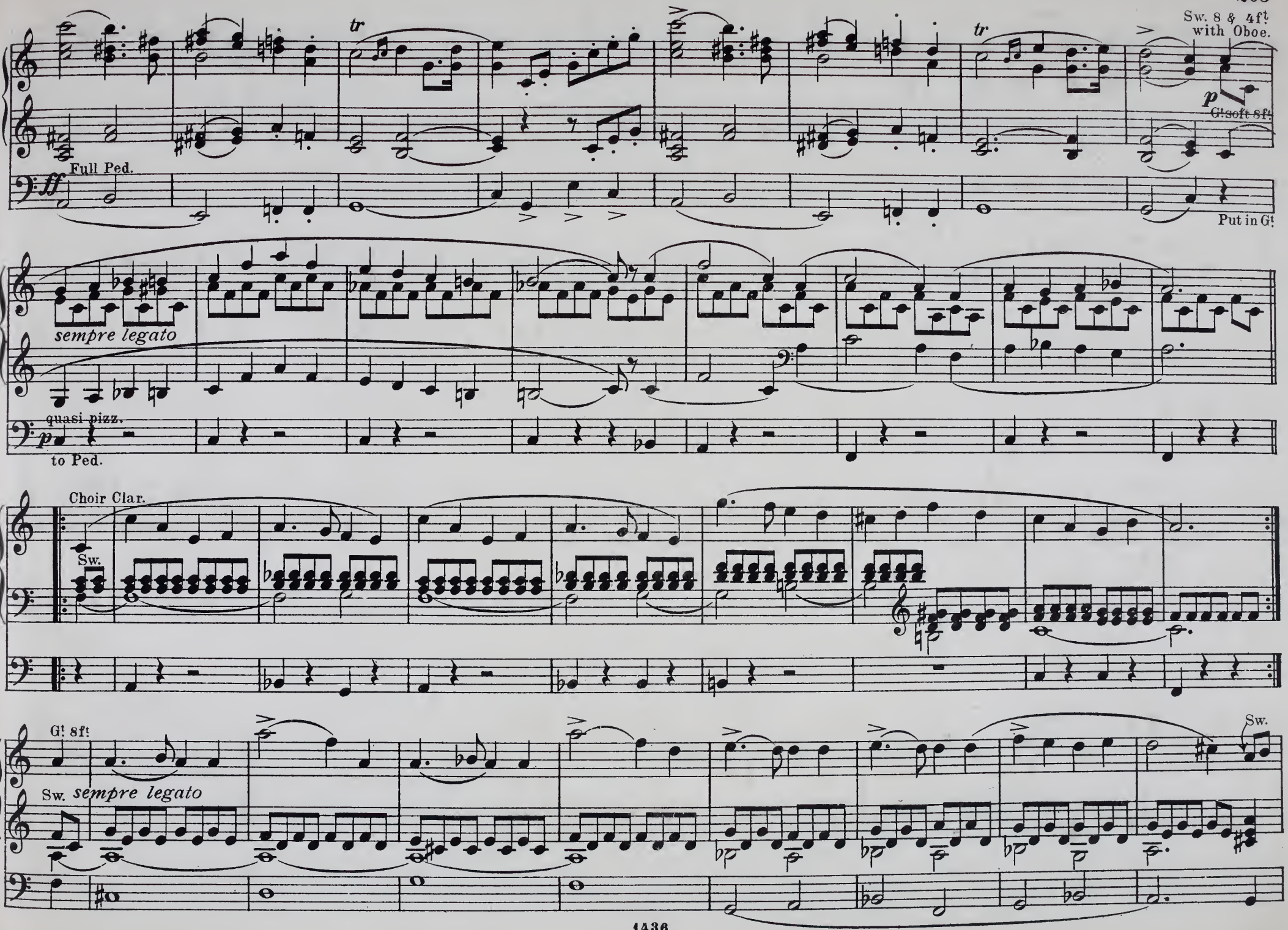
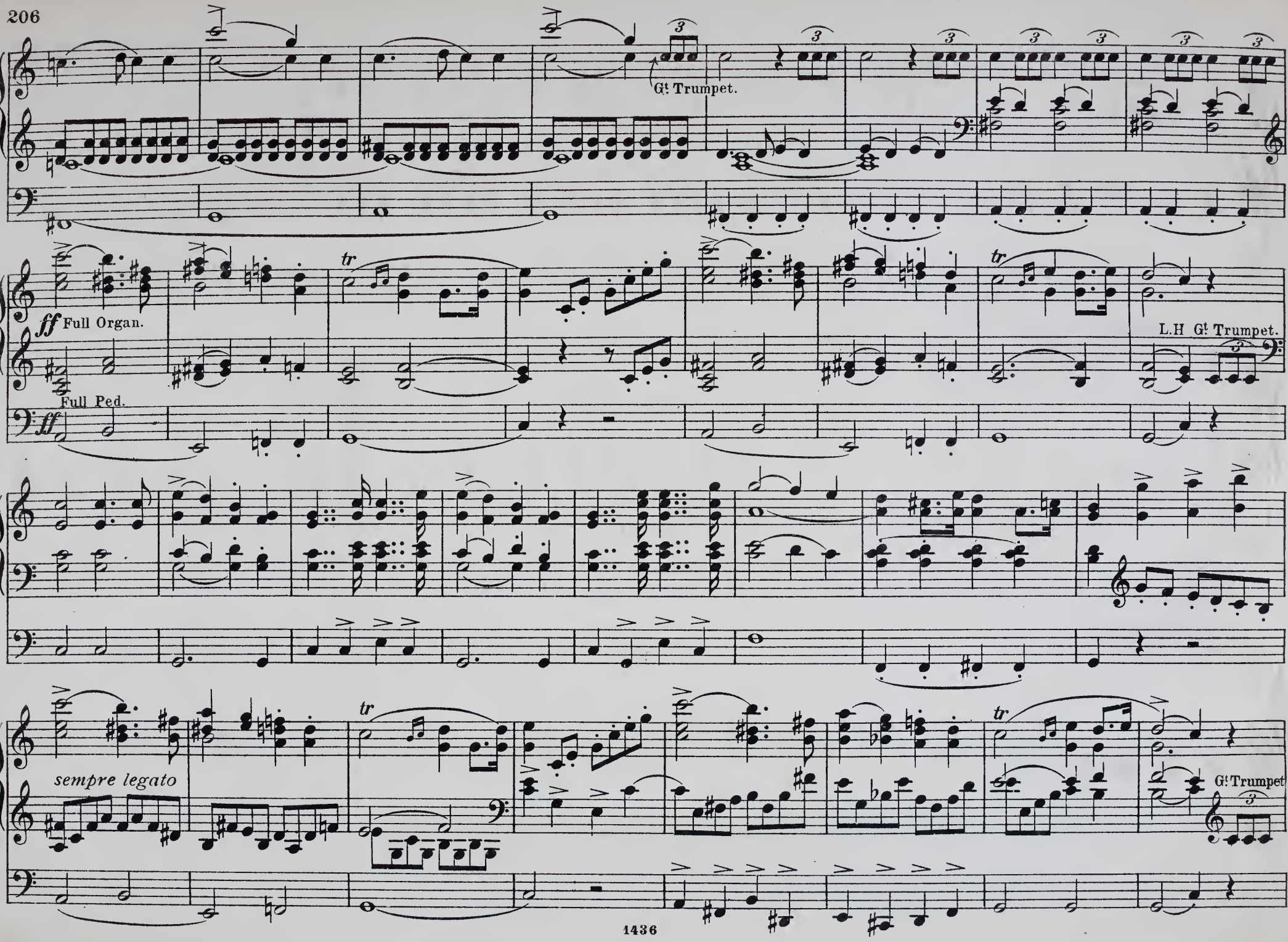
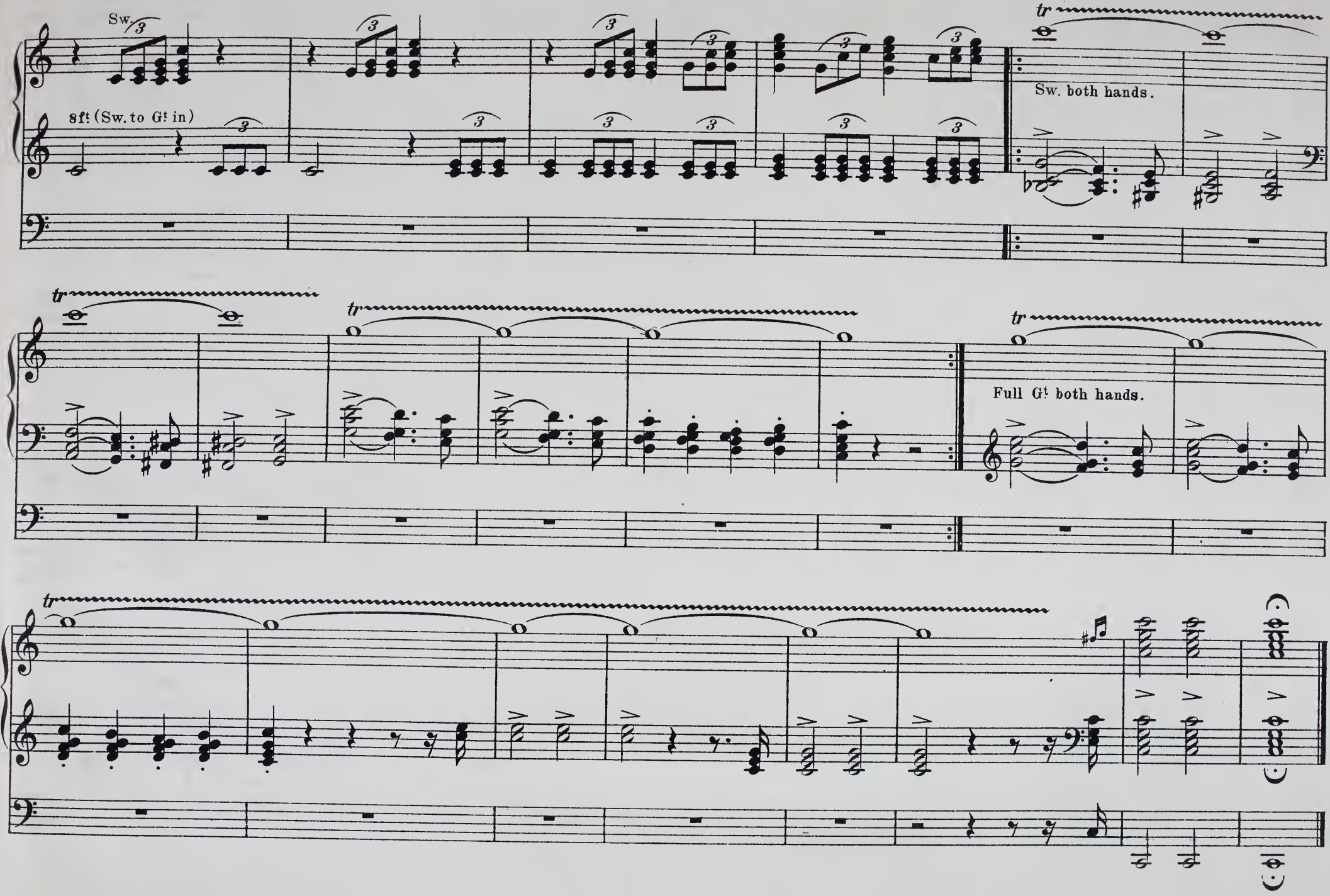

tr
1st time
2nd time
f
Swell both hands (closed)
put in Gt to Ped. and reduce Ped. Org.
1st time
2nd time
Sw. to Ped.
1st time
2nd time
ff L.H. Full Great
Draw Gt to Ped.


Sw. 8 & 4ft with Oboe.
tr
tr
p
Gt soft 8ft
Full Ped.
fff
Put in Gt
sempre legato
quasi pizz.
p
to Ped.
Choir Clar.
Sw.
Gt 8ft
Sw.
Sw. sempre legato


Gt Trumpet.
ff Full Organ.
Full Ped.
ff
tr
L.H Gt Trumpet.
sempre legato
Gt Trumpet


Sw.
8ft (Sw. to Gt in)
tr
Sw. both hands.
Full Gt both hands.

**Prepare Organ:**

Great 8 ft. Diaps.
Swell 16 ft. Bourdon only: not coupled to Gt.
Choir 8 ft. Flute.
Pedal 32 & 16 ft. with Choir coupled.

# The Dead March in Saul.

G. F. Handel.

**Grave.** (♩ = 42.)

Manuale.

Pedale.

*mf* Great.

Swell.

*mf*

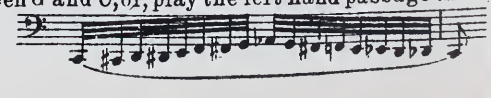
Ch.

Ch:

Gt. St. Diap.

soft 16 & 8 ft. Ped.

In order to imitate the rolling of drums, at ⋆ (fourth crotchet of each bar in the first sentence) put down also the intervening semitones between G and C, or, play the left hand passage thus:



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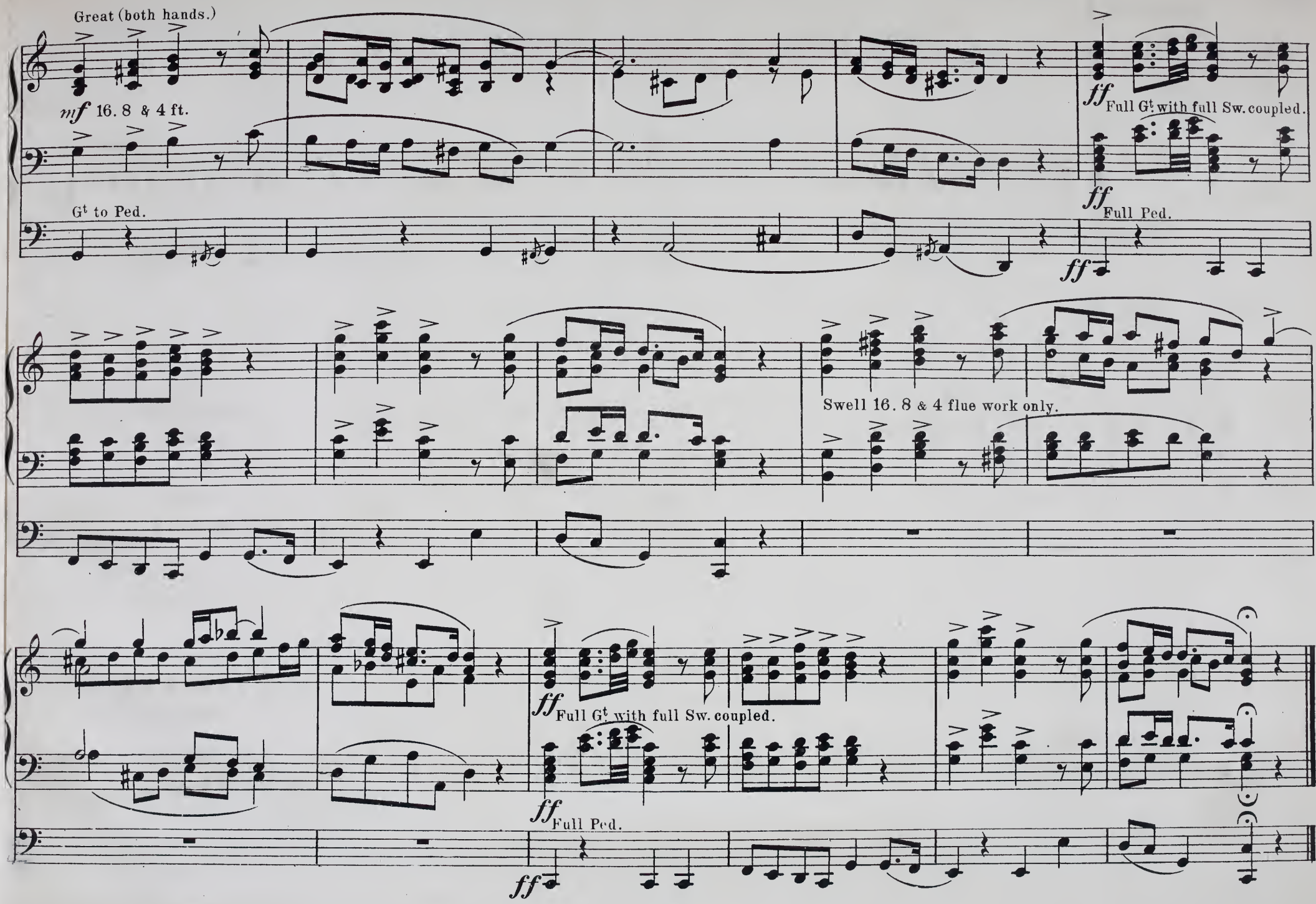
Great (both hands.)
mf 16. 8 & 4 ft.
Gt to Ped.
ff
Full Gt with full Sw. coupled.
ff
Full Ped.
Swell 16. 8 & 4 flue work only.
ff
Full Gt with full Sw. coupled.
ff
Full Ped.
ff

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| **BEAUMONT, A. S.** | | |
| Toccata .. .. .. .. | 2 | 0 |
| **BELL, W. H.** | | |
| Minuet and Trio .. .. .. | 1 | 6 |
| **BOTTING, H.** | | |
| Caprice .. .. .. .. | 1 | 6 |
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| **COLDWELL, D. G.** | | |
| Andantino .. .. .. .. | 2 | 0 |
| **CROSSLEY, W. T.** | | |
| Serenata .. .. .. .. | 1 | 0 |
| **CRACKEL, H.** | | |
| Caprice in G minor .. .. | 1 | 6 |
| **CRUSHA, E. A.** | | |
| Andante in B flat . .. | 1 | 6 |
| Con Moto in F .. . .. | 1 | 6 |
| Larghetto in E .. .. .. | 1 | 6 |
| Reverie-Meditation .. . | 1 | 6 |
| **CULWICK, JAMES C.** | | |
| Sonata, No. 1, in D minor .. | 3 | 0 |
| " No. 2, " .. | 3 | 0 |
| **CUSTARD, R. GOSS.** | | |
| Intermezzo in C .. .. .. | 2 | 0 |
| Nocturne .. .. .. .. | 2 | 0 |
| **DRIFFIELD, H. T.** | | |
| Cavatina .. .. .. .. | 1 | 0 |
| **DUNCAN, EDMONDSTOUNE.** | | |
| Berceuse .. .. .. .. | 1 | 0 |
| Festival Piece .. .. .. | 2 | 0 |
| Finale .. .. .. .. | 2 | 0 |
| Nuptial March .. .. .. | 2 | 0 |
| Pastorale .. .. .. .. | 1 | 0 |
| Postlude in G .. .. .. | 1 | 6 |
| Prelude in C .. .. .. | 1 | 6 |
| Prelude on Gondimel's "Toulon" | 1 | 0 |
| **EDWARDS, A. H.** | | |
| Alla Marcia in D . .. .. | 1 | 6 |
| Berceuse .. .. .. .. | 1 | 0 |
| Celestial Chorus . .. .. | 1 | 6 |
| **FAULKES, W.** | | |
| Allegretto Cantabile .. .. | 1 | 6 |
| Concert Overture in D .. .. | 2 | 6 |
| Fantasia in E minor .. .. | 2 | 0 |
| Grand Chœur in C .. .. | 1 | 6 |
| Impromptu in E .. .. .. | 1 | 0 |
| " in G .. .. . | 1 | 0 |
| Jubilant March in D .. .. | 1 | 6 |
| Larghetto in D flat . .. | 1 | 6 |
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| Andante Con Moto (Schubert) | 2 | 0 |
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| **GLADSTONE, F. E.** | | |
| Jubilant March .. . .. | 2 | 0 |
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| Tempo di Minuetto . . | 1 | 6 |
| **HAIGH, T.** | | |
| Cantilena .. .. .. .. | 1 | 6 |
| Fantasia and Fugue .. .. | 2 | 0 |
| Grand Chœur .. .. .. | 1 | 6 |
| Tempo di Minuetto .. .. | 2 | 0 |
| **HARPER, E. E.** | | |
| Abendlied .. .. .. .. | 1 | 0 |
| Flight of the Soul .. .. | 1 | 0 |
| Legend in B flat .. .. | 1 | 0 |
| Prelude to Evensong .. .. | 1 | 0 |
| **HASSARD, T.** | | |
| Christians, awake (Hymn with Variat) | 2 | 0 |
| **HENNIKER, L.** | | |
| Triumphal March.. .. .. | 1 | 0 |
| **HOLLINS, ALFRED.** | | |
| Elegy and Berceuse . . | 1 | 6 |
| Finale en forme d'Overture . | 1 | 6 |
| Morning and Evening .. .. | 1 | 0 |
| Nocturne .. .. .. .. | 1 | 6 |
| Pastorale and Communion .. | 1 | 6 |
| Prayer and Funeral March .. | 1 | 6 |
| Prelude and Postlude .. .. | 1 | 6 |
| Twelve Original Pieces (Two Staves) | 2 | 0 |
| Wedding March .. .. .. | 1 | 6 |
| **HOLMES, C. E. M.** | | |
| Chant sans Paroles .. .. | 1 | 0 |
| **HOLLOWAY, F. W.** | | |
| Andante and Finale Fugato .. | 2 | 6 |
| Cantilene .. .. .. .. | 2 | 0 |
| Concert Toccata .. .. .. | 2 | 0 |
| **HOPKINS, EDWARD J.** | | |
| Album of Organ Music, Bound | 5 | 0 |
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| A Village Pastorale .. .. | 1 | 6 |
| **JACKSON, B.** | | |
| Berceuse and Abendlied .. | 2 | 0 |
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| Meditation .. .. .. .. | 2 | 0 |
| Reverie .. .. .. .. | 2 | 0 |
| Variations on Hymn Tune .. | 2 | 0 |
| **JEBOULT, HAROLD A.** | | |
| Postlude Impromptu .. .. | 1 | 0 |
| **JEKYLL, C. S.** | | |
| Grand March .. .. .. | 3 | 0 |
| **KING, ALFRED.** | | |
| Minuet and Trio .. .. .. | 1 | 6 |
| **MEALE, J. A.** | | |
| Cantilene .. .. .. .. | 1 | 0 |
| **MELVILLE, C. E.** | | |
| Grand Triumphal March .. | 2 | 0 |
| **MELVILLE, H.** | | |
| Allegretto .. .. .. .. | 1 | 6 |
| Austrian Hymn, with Variations | 2 | 0 |
| Grand March .. .. .. | 2 | 0 |
| **MESHAM, R.** | | |
| Victory March .. .. .. | 2 | 0 |

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| Marche Triomphale .. . .. | 1 | 6 |
| Meditation .. .. .. .. | 1 | 6 |
| Reverie in E flat .. .. .. .. | 1 | 6 |
| **NOBLE, T. T.** | | |
| Nachspiel .. .. . .. .. | 1 | 6 |
| **OULD, S.** | | |
| March in D .. .. .. .. | 2 | 0 |
| **PEARCE, C. W.** | | |
| Dedication Festival Postlude .. .. | 1 | 6 |
| Dramatic Fantasia for Passiontide .. | 2 | 0 |
| Easter Postlude .. .. .. .. | 1 | 6 |
| "Ellers," Symphonic Poem .. .. | 3 | 0 |
| Fantasia on Chant Themes by Battishill | 1 | 6 |
| Fantasia on the National Anthem .. | 1 | 6 |
| First Sonata in E minor .. .. | 3 | 0 |
| Four Short and Easy Pieces. Sets I, II, III, IV, and V .. .. each | 1 | 6 |
| Prelude and Fugue in E flat .. .. | 1 | 6 |
| Romanza .. .. .. .. .. | 2 | 0 |
| Second Sonata in C major .. .. | 2 | 0 |
| Solemn March . .. .. .. | 2 | 0 |
| Symphonic Poem for Christmas .. | 1 | 6 |
| Two Choral Preludes .. .. .. | 2 | 0 |
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| **PEARCE, R. H.** | | |
| Offertoire in F minor .. .. .. | 2 | 0 |
| Offertoire in G minor .. .. .. | 2 | 0 |
| **PRICE, E. L.** | | |
| Barcarolle .. .. .. .. .. | 2 | 0 |
| **PULLEIN, JOHN.** | | |
| Romance .. .. .. .. .. | 1 | 0 |
| **READ, H. VINCENT JERVIS.** | | |
| Adagio in D (Organ and Violin) .. | 2 | 0 |
| **REED, WM.** | | |
| Cantilene.. .. .. .. .. | 1 | 6 |
| Festival March . .. .. .. | 2 | 0 |
| Grand Chœur .. .. .. .. | 1 | 6 |
| **ROECKEL, J. L.** | | |
| Three Impressions— | | |
| No. 1. Canto Funebre .. .. | 1 | 0 |
| No. 2. Canto Amoroso .. .. | 1 | 0 |
| No. 3. Canto Dramatico .. .. | 1 | 0 |
| Three Recital Pieces— | | |
| No. 1. Drone .. .. .. .. | 1 | 0 |
| No. 2. Interlude .. .. .. | 1 | 0 |
| No. 3. Barcarolle .. .. .. | 1 | 0 |
| Wedding Music .. .. .. .. | 2 | 0 |
| **ROGERS, H.** | | |
| Six Short Pieces .. .. .. .. | 2 | 6 |
| Short Fantasia in B flat .. .. | 1 | 6 |
| **SANDERS, HERBERT.** | | |
| Short Postlude .. .. .. .. | 1 | 6 |
| **SILVER, A. J.** | | |
| Barcarolle .. .. .. . .. | 2 | 0 |
| Chanson Triste .. .. . .. | 2 | 0 |
| **SOPER, S. H.** | | |
| Cradle Song .. .. .. .. | 2 | 0 |
| Meditation .. .. .. .. .. | 2 | 0 |
| **SPEDDING, J. D.** | | |
| Romance .. .. .. . .. | 1 | 6 |

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| **STURGES, E.** | | |
| Meditation .. .. .. .. .. | 2 | 0 |
| **TWINNING, W. L.** | | |
| Berceuse .. .. .. .. .. | 1 | 6 |
| **VINCENT, CHARLES.** | | |
| Allegro Pomposo .. .. .. .. | 1 | 6 |
| Anglican March .. .. .. .. | 1 | 0 |
| Ceremonial March . . | 2 | 0 |
| Con Grandezza .. .. | 1 | 0 |
| Introductory Voluntaries | | 6 |
| Royal March, The .. .. | | 6 |
| Sunset Melody, A.. .. .. .. | 1 | 6 |
| Temple March, The .. .. .. | 1 | 6 |
| Toccata .. .. .. .. . | 2 | 0 |
| Meditation .. .. .. .. .. | 1 | 0 |
| Impromptu Grazia .. .. .. | 1 | 0 |
| Chœur Ecclesiastique .. .. .. | 1 | 6 |
| Postlude Maestoso .. .. .. | 1 | 6 |
| Twelve Postludes .. .. .. .. | 3 | 0 |
| " " bound in cloth .. | 4 | 0 |
| Devotional Voluntaries .. .. .. | 1 | 0 |
| **VINCENT, G. F.** | | |
| Allegretto Cantabile in F .. .. | 1 | 0 |
| Con Eleganza .. .. .. .. | 2 | 0 |
| Coro Grandioso .. .. .. .. | 2 | 0 |
| Meditation d'Espoir .. .. .. | 2 | 0 |
| Meditation Symphonique .. .. | 2 | 0 |
| Minuet Moderne .. .. .. .. | 2 | 0 |
| **WHEELDON, H. A.** | | |
| Berceuse .. .. .. .. .. | 2 | 0 |
| **WHITE, L. M.** | | |
| Melody in F .. .. .. .. | 1 | 0 |
| **WIEGAND, A.** | | |
| Gran Marcia .. .. .. .. | 2 | 0 |
| Meditation on the Lake of Galilee .. | 2 | 0 |
| Pastorale . .. .. .. .. | 2 | 0 |
| Prayer on the Ocean .. .. .. | 2 | 0 |
| The Storm .. .. .. .. .. | 3 | 0 |
| **WILLIAMS, PETER.** | | |
| Andante .. .. .. .. .. | 2 | 0 |
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| Air du Nord and Prelude in B flat .. | 2 | 0 |
| Allegretto Scherzando .. .. .. | 2 | 0 |
| Barcarolle .. .. .. .. .. | 2 | 0 |
| Cantilene in A flat .. .. .. | 2 | 0 |
| Lied .. .. .. .. .. .. | 2 | 0 |
| Prelude in F .. .. .. .. | 2 | 0 |
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| **WOODS, F. CUNNINGHAM.** | | |
| Grand March .. .. .. .. | 1 | 6 |

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